

Analyze the Image

Which idea is more important in this image, conflict or connection?



Get hooked by the unit topic.

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Conflict and Connection

"We, as human beings, must be willing to accept people who are different from ourselves."

— Barbara Jordan

ESSENTIAL QUESTION:



What differences can't be bridged?

Spark Your Learning

Here are some opportunities to think about the topics and themes of **Unit 1: Conflict and Connection**.

As you read, you can use the **Response Log** (page R1) to track your thinking about the Essential Question.



Think About the Essential Question

What differences can't be bridged?

Sketch an idea related to this question, including a bridge. Who are the people on opposite sides of your bridge, and why can't they cross?

Make the Connection

Even the best of friends or closest of family members don't always see eye to eye. What's a conflict you've been able to resolve? Has a conflict ever ended one of your close relationships? Discuss your ideas with a partner.

Prove It!

Imagine you're trying to solve a conflict between two of your friends. Explain why they should make peace using one of the Academic Vocabulary words.

Build Academic Vocabulary



You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. How many of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
discriminate	☐	☐	☐
diverse	☐	☐	☐
inhibit	☐	☐	☐
intervene	☐	☐	☐
rational	☐	☐	☐

Preview the Texts

Look over the images, titles, and descriptions of the texts in the unit.
Mark the title of the text that interests you most.



The Book of the Dead

Short Story by Edwidge Danticat

An artist considers how much the stories we tell about our lives matter.



By Any Other Name

Memoir by Santha Rama Rau

When cultures clash, a child's identity is caught in the middle.



Without Title

Poem by Diane Glancy

What we see of our parents' lives may be only the tip of the iceberg.



What, of This Goldfish, Would You Wish?

Short Story by Etgar Keret

A video camera, a magical fish, and a Russian who just wants to be left alone add up to a life-and-death decision.



from Texas v. Johnson

Court Opinions by William J. Brennan and William Rehnquist

Burning the American flag may be offensive, but should it be illegal?



American Flag Stands for Tolerance

Editorial by Ronald J. Allen

Read one writer's view of a controversial Supreme Court ruling.

Think Outside the Box

How can we transform a conflict into a connection? Brainstorm or sketch ways to find common ground with someone who you know will never agree with you.

The Book of the Dead

Short Story by Edwidge Danticat



ESSENTIAL QUESTION:
What differences can't be bridged?

Engage Your Brain

Choose one or more of these activities to start connecting with the story you're about to read.

A New Light

Have you ever learned something that changed your view of someone you thought you knew? The discovery may have been good or bad, small or large, but it forced you to see the person in a new light. Journal or discuss with a partner how your view of the person changed.



Pluses and Minuses

Think of your positive and negative qualities. Maybe sometimes you are impatient, but you are also a very loyal friend. Make a list of your positive and negative qualities, and draw a conclusion about how one outweighs the other.

Same Old Story

We all have a story we've told about ourselves over and over again, maybe to the point that it seems like it happened to someone else. It may be about something silly you did when you were little or about a time when you showed courage or creativity. Use the space provided to make a comic strip of this often-told event.

Analyze Development of Theme

A short story isn’t just a sequence of events. Most short stories express a **theme**, or a lesson about life or human nature. Unless it’s a fable with a stated moral, most short stories let readers figure out what the theme is—and many stories express more than a single theme.

Use the components listed in the chart to decide for yourself what the theme of a short story is. Not all of these will appear in every story, and sometimes they don’t carry any deeper meaning. But consider them all as you read a story to make sure you understand the author’s point.

Focus on Genre

Short Story

- contains literary elements including plot, character, and setting
- expresses a message or theme
- can be read in one sitting

Short Story Element	Example from “The Book of the Dead”	Message It Communicates
Title	“The Book of the Dead”	a final judgment
Figurative Language		
Symbol		
Change in Character		

Understand Cultural and Historical Context

Some stories could take place anywhere, at any time in history. But in other stories, the context of historical events and cultural customs is central to the plot. This context can drive the conflicts in a story and provide the motivations for why characters act as they do.

In this story, a 20th-century Haitian dictatorship and ancient Egyptian burial customs provide context for the characters’ decisions. Even though the harsh life of the dictatorship is behind them, for some of the characters their experiences form a key part of how they see themselves. And the backdrop of ancient culture lends importance to the choices the characters make in the present day.

As you read, watch for details related to each of these contexts, and consider the effect each has on characters, particularly the narrator’s father.

Annotation in Action

Here is an example of how a student might mark a reference to cultural background in “The Book of the Dead.” As you read, mark other cultural and historical references and consider why they matter to the characters.

“Where are you and your daddy from, Ms. Bienaimé?” he asks.

I answer “Haiti,” even though I was born and raised in East Flatbush, Brooklyn, and have never visited my parents’ birthplace. I do this because it is one more thing I have longed to have in common with my parents.

Cultural background is a way to connect with her family.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

ironically

☐

mesmerize

☐

eradicate

☐

contemplate

☐

spontaneously

☐

Turn to a partner and talk about the vocabulary words you already know. Then write a journal entry or blog post about how well you really know someone close to you, using as many of the vocabulary words as you can. As you read “The Book of the Dead,” use the definitions in the side column to help you learn the vocabulary words you don’t already know.



Background

The Caribbean nation of Haiti, birthplace of award-winning author **Edwidge Danticat** (b. 1969), occupies the western side of Hispaniola, the island where Christopher Columbus first set foot in the Americas. The revolt of enslaved and native people against their French colonizers made Haiti an independent nation in 1804 and inspired abolitionists in the United States.

Beautiful, tropical, mountainous, and very poor, Haiti has a long history of political instability. In the 20th century, Haiti was ruled by the oppressive Duvalier regime, starting with François “Papa Doc” Duvalier in the 1950s and continuing until the overthrow of his son, Jean-Claude “Baby Doc” Duvalier, in 1986. Under this dictatorship, many Haitians fled the grinding poverty, police brutality, and political oppression. Today, the Haitian people still struggle against natural disasters and political turmoil.



The Book of the Dead

Short Story by Edwidge Danticat

An artist considers how much the stories we tell about our lives matter.

NOTICE & NOTE



As you read, use the side margins to make notes about the text.

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- 1** **M**y father is gone. I am slouched in a cast-aluminum chair across from two men, one the manager of the hotel where we're staying and the other a policeman. They are waiting for me to explain what has become of him, my father.
- 2** The manager—"Mr. Flavio Salinas," the plaque on his office door reads—has the most striking pair of chartreuse¹ eyes I have ever seen on a man with an island-Spanish lilt to his voice.
- 3** The officer is a baby-faced, short white Floridian with a pot belly.
- 4** "Where are you and your daddy from, Ms. Bienaimé?" he asks.
- 5** I answer "Haiti," even though I was born and raised in East Flatbush, Brooklyn, and have never visited my parents' birthplace. I do this because it is one more thing I have longed to have in common with my parents.
- 6** The officer plows forward. "You down here in Lakeland from Haiti?"
- 7** "We live in New York. We were on our way to Tampa."

¹ **chartreuse:** pale yellowish green.

ironically

(ī-rŏn' ĭk-ə-lē) *adv.* in a way that shows a contrast between what is expected and what occurs.

ANALYZE DEVELOPMENT OF THEME

Annotate: Mark descriptions of the sculpture in paragraph 20.

Analyze: What seems important in this symbolic representation of the father? How does Annie think about her father?

8 I find Manager Salinas's office gaudy. The walls are covered with orange-and-green wallpaper, briefly interrupted by a giant gold-leaf-bordered print of a Victorian cottage that somehow resembles the building we're in. Patting his light-green tie, he whispers reassuringly, "Officer Bo and I will do the best we can to help you find your father."

9 We start out with a brief description: "Sixty-four, five feet eight inches, two hundred and twenty pounds, moon-faced, with thinning salt-and-pepper hair. Velvet-brown eyes—"

10 "Velvet-brown?" says Officer Bo.

11 "Deep brown—same color as his complexion."

12 My father has had partial frontal dentures for ten years, since he fell off his and my mother's bed when his prison nightmares began. I mention that, too. Just the dentures, not the nightmares. I also bring up the claw-shaped marks that run from his left ear down along his cheek to the corner of his mouth—the only visible reminder of the year he spent at Fort Dimanche, the Port-au-Prince prison **ironically** named after the Lord's Day.

13 "Does your daddy have any kind of mental illness, senility?" asks Officer Bo.

14 "No."

15 "Do you have any pictures of your daddy?"

16 I feel like less of a daughter because I'm not carrying a photograph in my wallet. I had hoped to take some pictures of him on our trip. At one of the rest stops I bought a disposable camera and pointed it at my father. No, no, he had protested, covering his face with both hands like a little boy protecting his cheeks from a slap. He did not want any more pictures taken of him the rest of his life. He was feeling too ugly.

17 "That's too bad," says Officer Bo. "Does he speak English, your daddy? He can ask for directions, et cetera?"

18 "Yes."

19 "Is there anything that might make your father run away from you—particularly here in Lakeland?" Manager Salinas interjects. "Did you two have a fight?"

20 I had never tried to tell my father's story in words before now, but my first sculpture of him was the reason for our trip: a two-foot-high mahogany figure of my father, naked, crouching on the floor, his back arched like the curve of a crescent moon, his downcast eyes fixed on his short stubby fingers and the wide palms of his hands. It was hardly revolutionary, minimalist at best, but it was my favorite of all my attempted representations of him. It was the way I had imagined him in prison.

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21 The last time I had seen my father? The previous night, before falling asleep. When we pulled into the pebbled driveway, densely lined with palm and banana trees, it was almost midnight. All the restaurants in the area were closed. There was nothing to do but shower and go to bed.



22 “It is like a paradise here,” my father said when he saw the room. It had the same orange-and-green wallpaper as Salinas’s office, and the plush green carpet matched the walls. “Look, Annie,” he said, “it is like grass under our feet.” He was always searching for a glimpse of paradise, my father.

23 He picked the bed closest to the bathroom, removed the top of his gray jogging suit, and unpacked his toiletries. Soon after, I heard him humming, as he always did, in the shower.

24 After he got into bed, I took a bath, pulled my hair back in a ponytail, and checked on the sculpture—just felt it a little bit through the bubble padding and carton wrapping to make sure it wasn’t broken. Then I slipped under the covers, closed my eyes, and tried to sleep.

25 I pictured the client to whom I was delivering the sculpture: Gabrielle Fonteneau, a young woman about my age, an actress on a nationally syndicated² television series. My friend Jonas, the principal at the East Flatbush elementary school where I teach drawing to fifth-graders, had shown her a picture of my “Father” sculpture, and, the way Jonas told it, Gabrielle Fonteneau had fallen in love with it and wished to offer it as a gift to her father on his birthday.

26 Since this was my first big sale, I wanted to make sure that the piece got there safely. Besides, I needed a weekend away, and both my mother and I figured that my father, who watched a lot of television, both in his barbershop and at home, would enjoy meeting Gabrielle, too. But when I woke up the next morning, my father was gone.

27 I showered, put on my driving jeans and a T-shirt, and waited. I watched a half hour of mid-morning local news, smoked three mentholated cigarettes even though we were in a nonsmoking room, and waited some more. By noon, four hours had gone by. And it was only then that I noticed that the car was still there but the sculpture was gone.

28 I decided to start looking for my father: in the east garden, the west garden, the dining room, the exercise room, and in the few guest rooms cracked open while the maid changed the sheets; in the little convenience store at the Amoco gas station nearby; even in the Salvation Army thrift shop that from a distance seemed to blend into the interstate. All that waiting and looking actually took six hours, and I felt guilty for having held back so long before going to the front desk to ask, “Have you seen my father?”

...

29 I feel Officer Bo’s fingers gently stroking my wrist. Up close he smells like fried eggs and gasoline, like breakfast at the Amoco. “I’ll put the word out with the other boys,” he says. “Salinas here will be in his office. Why don’t you go back to your room in case he shows up there?”

² **syndicated:** carried by individual television stations rather than broadcast on a network.

30 I return to the room and lie in the unmade bed, jumping up when I hear the click from the electronic key in the door. It's only the housekeeper. I turn down the late-afternoon cleaning and call my mother at the beauty salon where she perms, presses, and braids hair, next door to my father's barbershop. But she isn't there. So I call my parents' house and leave the hotel number on their machine. "Please call me as soon as you can, Manman. It's about Papi."

31 Once, when I was twelve, I overheard my mother telling a young woman who was about to get married how she and my father had first met on the sidewalk in front of Fort Dimanche the evening that my father was released from jail. (At a dance, my father had fought with a soldier out of uniform who had him arrested and thrown in prison for a year.) That night, my mother was returning home from a sewing class when he stumbled out of the prison gates and collapsed into her arms, his face still bleeding from his last beating. They married and left for New York a year later. "We were like two seeds planted in a rock," my mother had told the young woman, "but somehow when our daughter, Annie, came, we took root."

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32 My mother soon calls me back, her voice staccato³ with worry.

33 "Where is Papi?"

34 "I lost him."

35 "How you lost him?"

36 "He got up before I did and disappeared."

37 "How long he been gone?"

38 "Eight hours," I say, almost not believing myself that it's been that long.

39 My mother is clicking her tongue and humming. I can see her sitting at the kitchen table, her eyes closed, her fingers sliding up and down her flesh-colored stockinged legs.

40 "You call police?"

41 "Yes."

42 "What they say?"

43 "To wait, that he'll come back."

44 My mother is thumping her fingers against the phone's mouthpiece, which is giving me a slight ache in my right ear.

45 "Tell me where you are," she says. "Two more hours and he's not there, call me, I come."

46 I dial Gabrielle Fonteneau's cellular-phone number. When she answers, her voice sounds just as it does on television, but more silken and seductive without the sitcom laugh track.

47 "To think," my father once said while watching her show, "Haitian-born actresses on American television."

48 "And one of them wants to buy my stuff," I'd added.

³ **staccato:** characterized by sharp, distinct sounds.



- 49 When she speaks, Gabrielle Fonteneau sounds as if she's in a place with cicadas, waterfalls, palm trees, and citronella candles to keep the mosquitoes away. I realize that I, too, am in such a place, but I can't appreciate it.
- 50 "So nice of you to come all this way to deliver the sculpture," she says. "Jonas tell you why I like it so much? My papa was a journalist in Port-au-Prince. In 1975, he wrote a story criticizing the dictatorship, and he was arrested and put in jail."
- 51 "Fort Dimanche?"
- 52 "No, another one," she says. "Caserne. Papa kept track of days there by scraping lines with his fingernails on the walls of his cell. One of the guards didn't like this, so he pulled out all his fingernails with pliers."
- 53 I think of the photo spread I saw in the *Haitian Times* of Gabrielle Fonteneau and her parents in their living room in Tampa. Her father was described as a lawyer, his daughter's manager; her mother a court stenographer. There was no hint in that photograph of what had once happened to the father. Perhaps people don't see anything in my father's face, either, in spite of his scars.
- 54 "We celebrate his birthday on the day he was released from prison," she says. "It's the hands I love so much in your sculpture. They're so strong."
- 55 I am drifting away from Gabrielle Fonteneau when I hear her say, "So when will you get here? You have instructions from Jonas, right? Maybe we can make you lunch. My mother makes great *lanbi*."⁴
- 56 "I'll be there at twelve tomorrow," I say. "My father is with me. We are making a little weekend vacation of this."

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⁴ **lanbi:** Creole for "conch," a type of shellfish.



NOTICE & NOTE

MEMORY MOMENT

When you notice the narrator has interrupted the forward progress of a story by bringing up something from the past, you've found a **Memory Moment** signpost.

Notice & Note: Mark the details that seem most meaningful to the narrator in paragraphs 57–60.

Infer: Why might this memory be important?

mesmerize

(mĕz' mĕ-rīz) v. to completely capture the attention of; to hypnotize.

VOCABULARY

Oxymoron: Mark the phrase in paragraph 68 that pairs two words that seem like opposites.

Infer: What does this phrase tell you about the relationship between Annie's parents?

eradicate

(ĭ-răd' ĭ-kāt) v. to uproot or eliminate.

57 My father loves museums. When he isn't working in his barbershop, he's often at the Brooklyn Museum. The ancient Egyptian rooms are his favorites.

58 "The Egyptians, they was like us," he likes to say. The Egyptians worshiped their gods in many forms and were often ruled by foreigners. The pharaohs were like the dictators he had fled. But what he admires most about the Egyptians is the way they mourned.

59 "Yes, they grieve," he'll say. He marvels at the mummification that went on for weeks, resulting in bodies that survived thousands of years.

60 My whole adult life, I have struggled to find the proper manner of sculpting my father, a man who learned about art by standing with me most of the Saturday mornings of my childhood, **mesmerized** by the golden masks, the shawabtis,⁵ and Osiris, ruler of the underworld.

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61 When my father finally appears in the hotel-room doorway, I am awed by him. Smiling, he looks like a much younger man, further bronzed after a long day at the beach.

62 "Annie, let your father talk to you." He walks over to my bed, bends down to unlace his sneakers. "*On ti koze*, a little chat."

63 "Where were you? Where is the sculpture, Papi?" I feel my eyes twitching, a nervous reaction I inherited from my mother.

64 "That's why we need to chat," he says. "I have objections with your statue."

65 He pulls off his sneakers and rubs his feet with both hands.

66 "I don't want you to sell that statue," he says. Then he picks up the phone and calls my mother.

67 "I know she called you," he says to her in Creole. "Her head is so hot. She panics so easily. I was just out walking, thinking."

68 I hear my mother lovingly scolding him and telling him not to leave me again. When he hangs up the phone, he picks up his sneakers and puts them back on.

69 "Where is the sculpture?" My eyes are twitching so hard now that I can barely see.

70 "Let us go," he says. "I will take you to it."

71 As my father maneuvers the car out of the parking lot, I tell myself he might be ill, mentally ill, even though I have never detected anything wrong beyond his prison nightmares. I am trying to piece it together, this sudden yet familiar picture of a parent's vulnerability. When I was ten years old and my father had the chicken pox, I overheard him say to a friend on the phone, "The doctor tells me that at my age chicken pox can kill a man." This was the first time I realized that my father could die. I looked up the word "kill" in every dictionary and encyclopedia at school, trying to comprehend what it meant, that my father could be **eradicated** from my life.

⁵ **shawabtis:** figures buried with ancient Egyptian mummies meant to represent servants for the afterlife.

72 My father stops the car on the side of the highway near a man-made lake, one of those artificial creations of the modern tropical city, with curved stone benches surrounding stagnant water. There is little light to see by except a half-moon. He heads toward one of the benches, and I sit down next to him, letting my hands dangle between my legs.

73 “Is this where the sculpture is?” I ask.

74 “In the water.”

75 “O.K.,” I say. “But please know this about yourself. You are an especially harsh critic.”

76 My father tries to smother a smile.

77 “Why?” I ask.

78 He scratches his chin. Anger is a wasted emotion, I’ve always thought. My parents got angry at unfair politics in New York or Port-au-Prince, but they never got angry at my grades—at all the B’s I got in everything but art classes—or at my not eating vegetables or occasionally vomiting my daily spoonful of cod-liver oil. Ordinary anger, I thought, was a weakness. But now I am angry. I want to hit my father, beat the craziness out of his head.



contemplate

(kŏn'tĕm-plāt) v. to consider something carefully and at length.

UNDERSTAND CULTURAL AND HISTORICAL CONTEXT

Annotate: Mark details in paragraphs 89–96 that concern a key historical event.

Analyze: Why is the father's role in this historical event significant?

- 79 “Annie,” he says. “When I first saw your statue, I wanted to be buried with it, to take it with me into the other world.”
- 80 “Like the ancient Egyptians,” I say.
- 81 He smiles, grateful, I think, that I still recall his passions.
- 82 “Annie,” he asks, “do you remember when I read to you from ‘The Book of the Dead?’”
- 83 “Are you dying?” I say to my father. “Because I can only forgive you for this if you are. You can’t take this back.”
- 84 He is silent for a moment too long.
- 85 I think I hear crickets, though I cannot imagine where they might be. There is the highway, the cars racing by, the half-moon, the lake dug up from the depths of the ground, the allée of royal palms beyond. And there is me and my father.
- 86 “You remember the judgment of the dead,” my father says, “when the heart of a person is put on a scale. If it is heavy, then this person cannot enter the other world.”
- 87 It is a testament to my upbringing that I am not yelling at him.
- 88 “I don’t deserve a statue,” he says, even while looking like one: the Madonna of Humility, for example, **contemplating** her losses in the dust.
- 89 “Annie, your father was the hunter,” he says. “He was not the prey.”
- 90 “What are you saying?” I ask.
- 91 “We have a proverb,” he says. “‘One day for the hunter, one day for the prey.’ Your father was the hunter. He was not the prey.” Each word is hard won as it leaves my father’s mouth, balanced like those hearts on the Egyptian scale.
- 92 “Annie, when I saw your mother the first time, I was not just out of prison. I was a guard in the prison. One of the prisoners I was questioning had scratched me with a piece of tin. I went out to the street in a rage, blood all over my face. I was about to go back and do something bad, very bad. But instead comes your mother. I smash into her, and she asks me what I am doing there. I told her I was just let go from prison and she held my face and cried in my hair.”
- 93 “And the nightmares, what are they?”
- 94 “Of what I, your father, did to others.”
- 95 “Does Manman know?”
- 96 “I told her, Annie, before we married.”
- 97 I am the one who drives back to the hotel. In the car, he says, “Annie, I am still your father, still your mother’s husband. I would not do these things now.”
- 98 When we get back to the hotel room, I leave a message for Officer Bo, and another for Manager Salinas, telling them that I have found my father. He has slipped into the bathroom, and now he runs the shower at full force. When it seems that he is never coming out, I call my mother at home in Brooklyn.

99 “How do you love him?” I whisper into the phone.
100 My mother is tapping her fingers against the mouthpiece.
101 “I don’t know, Annie,” she whispers back, as though there is a chance that she might also be overheard by him. “I feel only that you and me, we saved him. When I met him, it made him stop hurting the people. This is how I see it. He was a seed thrown into a rock, and you and me, Annie, we helped push a flower out of the rock.”

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102 When I get up the next morning, my father is already dressed. He is sitting on the edge of his bed with his back to me, his head bowed, his face buried in his hands. If I were sculpting him I would make him a praying mantis, crouching motionless, seeming to pray while waiting to strike.

103 With his back still turned, my father says, “Will you call those people and tell them you have it no more, the statue?”

104 “We were invited to lunch there. I believe we should go.”

105 He raises his shoulders and shrugs. It is up to me.

• • •

106 The drive to Gabrielle Fonteneau’s house seems longer than the twenty-four hours it took to drive from New York: the ocean, the palms along the road, the highway so imposingly new. My father fills in the silence in the car by saying, “So now you know, Annie, why your mother and me, we have never returned home.”

107 The Fonteneaus’ house is made of bricks of white coral, on a cul-de-sac with a row of banyans⁶ separating the two sides of the street.

108 Silently, we get out of the car and follow a concrete path to the front door. Before we can knock, an older woman walks out. Like Gabrielle, she has stunning midnight-black eyes and skin the color of sorrel,⁷ with spiraling curls brushing the sides of her face. When Gabrielle’s father joins her, I realize where Gabrielle Fonteneau gets her height. He is more than six feet tall.

109 Mr. Fonteneau extends his hands, first to my father and then to me. They’re large, twice the size of my father’s. The fingernails have grown back, thick, densely dark, as though the past had nestled itself there in black ink.

110 We move slowly through the living room, which has a cathedral ceiling and walls covered with Haitian paintings—Obin, Hyppolite, Tiga, Duval-Carrié. Out on the back terrace, which towers over a nursery of orchids and red dracaenas, a table is set for lunch.

111 Mr. Fonteneau asks my father where his family is from in Haiti, and my father lies. In the past, I thought he always said a different province because he had lived in all those places, but I realize now that he says this to keep anyone from tracing him, even though twenty-six years and eighty more pounds shield him from the threat of immediate recognition.

ANALYZE DEVELOPMENT OF THEME

Annotate: Mark the figurative language used to describe the father in paragraph 101.

Infer: What message about the importance of family does this figurative language develop?

UNDERSTAND CULTURAL AND HISTORICAL CONTEXT

Annotate: Mark details in paragraph 110 that reflect Haitian culture.

Analyze: What does the prominence of these cultural details represent for the Fonteneaus? What might it represent for Annie’s father?

⁶ **banyans:** tropical fig trees.

⁷ **sorrel:** light reddish brown.

spontaneously

(spŏn-tā'nē-əs-lē) *adv.*
impulsively; in an unplanned way.

- 112 When Gabrielle Fonteneau makes her entrance, in an off-the-
shoulder ruby dress, my father and I stand up.
- 113 “Gabrielle,” she says, when she shakes hands with my father, who
blurts out **spontaneously**, “You are one of the flowers of Haiti.”
- 114 Gabrielle Fonteneau tilts her head coyly.
- 115 “We eat now,” Mrs. Fonteneau announces, leading me and my
father to a bathroom to wash up before the meal. Standing before a
pink seashell-shaped sink, my father and I dip our hands under the
faucet flow.
- 116 “Annie,” my father says, “we always thought, your mother and
me, that children could raise their parents higher. Look at what this
girl has done for her parents.”
- 117 During the meal of conch, plantains, and mushroom rice,
Mr. Fonteneau tries to draw my father into conversation. He asks
when my father was last in Haiti.
- 118 “Twenty-six years,” my father replies.
- 119 “No going back for you?” asks Mrs. Fonteneau.
- 120 “I have not had the opportunity,” my father says.
- 121 “We go back every year to a beautiful place overlooking the ocean
in the mountains in Jacmel,” says Mrs. Fonteneau.
- 122 “Have you ever been to Jacmel?” Gabrielle Fonteneau asks me.
- 123 I shake my head no.
- 124 “We are fortunate,” Mrs. Fonteneau says, “that we have another
place to go where we can say our rain is sweeter, our dust is lighter,
our beach is prettier.”
- 125 “So now we are tasting rain and weighing dust,” Mr. Fonteneau
says, and laughs.



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126 “There is nothing like drinking the sweet juice from a green coconut you fetched yourself from your own tree, or sinking your hand in sand from the beach in your own country,” Mrs. Fonteneau says.

127 “When did you ever climb a coconut tree?” Mr. Fonteneau says, teasing his wife.

128 I am imagining what my father’s nightmares might be. Maybe he dreams of dipping his hands in the sand on a beach in his own country and finds that what he comes up with is a fist full of blood.

• • •

129 After lunch, my father asks if he can have a closer look at the Fonteneaus’ backyard garden. While he’s taking the tour, I confess to Gabrielle Fonteneau that I don’t have the sculpture.

130 “My father threw it away,” I say.

131 Gabrielle Fonteneau frowns.

132 “I don’t know,” she says. “Was there even a sculpture at all? I trust Jonas, but maybe you fooled him, too. Is this some scam, to get into our home?”

133 “There was a sculpture,” I say. “Jonas will tell you that. My father just didn’t like it, so he threw it away.”

134 She raises her perfectly arched eyebrows, perhaps out of concern for my father’s sanity or my own.

135 “I’m really disappointed,” she says. “I wanted it for a reason. My father goes home when he looks at a piece of art. He goes home deep inside himself. For a long time, he used to hide his fingers from people. It’s like he was making a fist all the time. I wanted to give him this thing so that he knows we understand what happened to him.”



- 136 “I am truly sorry,” I say.
- 137 Over her shoulders, I see her parents guiding my father through rows of lemongrass. I want to promise her that I will make her another sculpture, one especially modeled on her father. But I don’t know when I will be able to work on anything again. I have lost my subject, the father I loved as well as pitied.
- 138 In the garden, I watch my father snap a white orchid from its stem and hold it out toward Mrs. Fonteneau, who accepts it with a nod of thanks.
- 139 “I don’t understand,” Gabrielle Fonteneau says. “You did all this for nothing.”
- 140 I wave to my father to signal that we should perhaps leave now, and he comes toward me, the Fonteneaus trailing slowly behind him.
- 141 With each step he rubs the scars on the side of his face.
- 142 Perhaps the last person my father harmed had dreamed this moment into my father’s future—his daughter seeing those marks, like chunks of warm plaster still clinging to a cast, and questioning him about them, giving him a chance to either lie or tell the truth. After all, we have the proverb, as my father would say: “Those who give the blows may try to forget, but those who carry the scars must remember.”

ANALYZE DEVELOPMENT OF THEME

Annotate: Mark the proverb quoted in paragraph 142.

Analyze: What theme does this proverb express?



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COLLABORATIVE DISCUSSION

How is Annie's father different from Gabrielle's father? In what way are they both scarred by their experiences? Discuss your ideas with a partner.



ESSENTIAL QUESTION:
What differences can't be bridged?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What is the purpose of Annie and her father's trip to Florida?
 - (A) to deliver a piece of Annie's artwork to a buyer
 - (B) to meet her father's hero, a Haitian television star
 - (C) to give her father a chance to tell Annie the truth
 - (D) to take a much-needed vacation from city life
2. What happens while Annie's father is missing?
 - (A) Local police search frantically for him.
 - (B) Annie's mother calls her to reassure her.
 - (C) He throws Annie's sculpture into a lake.
 - (D) He sneaks off to visit the Fonteneaus.
3. What does Annie learn about her father?
 - (A) that he has never really respected her art
 - (B) that he tricked her mother into marrying him
 - (C) that he wishes she were a better daughter, more like Gabrielle
 - (D) that he was a part of the Haitian dictatorship, not a victim of it

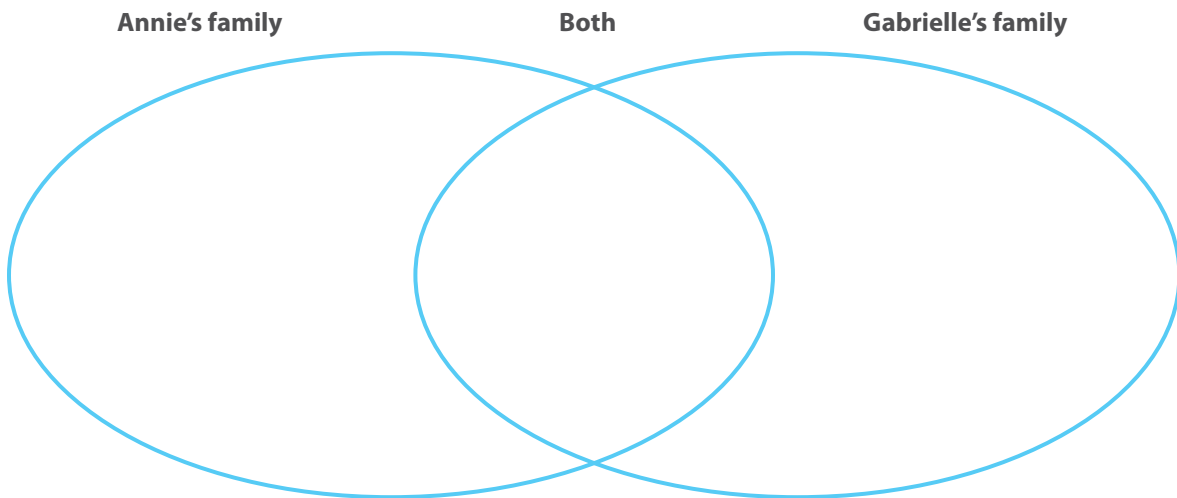


Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **INTERPRET** What does Annie's mother mean when she compares herself and Annie's father to "two seeds planted in a rock"? How did Annie and her mother save him?
- 2 **INFER** Why is the idea of Egyptian death rituals significant to Annie's father? How do you think he would expect to be appraised?
- 3 **COMPARE** Complete the graphic organizer to compare and contrast Annie's family with Gabrielle's, both in Haiti and in the present day.



- 4 **ANALYZE** What does the sculpture symbolize for Annie, and what does it symbolize for Gabrielle?
- 5 **EVALUATE** Why does Annie's father throw the sculpture away? Does throwing it away accomplish what he wants?
- 6 **ANALYZE** How has Annie's relationship with her father changed? What theme might this change develop?
- 7 **INFER** The first meeting of Annie's parents is revisited in several **Memory Moments**. Which of these memories is actually true? Why does the untrue version of this memory exist?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Write a Letter

Adopt the perspective of a character in the story, and write a letter to another character explaining your thoughts or life choices. Include details from the story as well as inferences about the chosen character's motivations. Use the conventions of a friendly letter to format your writing.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

discriminate

diverse

inhibit

intervene

rational

Research

↳ Haitian History

Research a key event in the history of Haiti, and share what you learn through a web page or poster. Events you might research include

- Christopher Columbus landing on the island of Hispaniola
- French colonization
- the revolt of enslaved people
- independence in the 19th century
- the reign of "Papa Doc" and "Baby Doc" Duvalier
- 21st-century natural disasters

Media

↳ Visual Art

Create a work of art that encapsulates a key moment in your life or the life of someone you know well. Your work may take the form of a sculpture, drawing, or short film. Provide an explanatory caption for your art.

Expand Your Vocabulary

PRACTICE AND APPLY

Complete the sentences to show your understanding of the vocabulary words.

1. One expression that's usually used **ironically** is _____.
2. Watching _____ never fails to **mesmerize** me.
3. I wish we could **eradicate** _____ from the world.
4. A decision that is important to **contemplate** is _____.
5. The funniest thing I ever did **spontaneously** was _____.

Vocabulary Strategy

↳ Oxymoron

An **oxymoron** is an expression that pairs two opposites. What appears to be a contradiction creates a multilayered meaning that makes the reader think more deeply about an idea. For example, in "The Book of the Dead," Annie hears her mother "lovingly scolding" her father. This oxymoron reveals the complexity of the parents' relationship—even though they love each other, they still argue and scold each other.

When you are reading and notice what appears to be a contradiction in terms, think about whether it might be an oxymoron that reveals something deeper or more complex about the topic.

PRACTICE AND APPLY

Explain the meaning of each of these oxymorons, consulting reference materials as needed.

1. bittersweet
2. deafening silence
3. open secret
4. organized chaos

Watch Your Language!

Noun Phrases and Verb Phrases

A **phrase** is a group of related words that functions in a sentence as a single part of speech. A **noun phrase** contains a noun and any words that modify it. A **verb phrase** contains a verb plus any words that modify or complement the verb. Noun and verb phrases help a writer convey specific meanings because the modifiers add richness and detail to the noun or verb at the heart of each phrase.

In “The Book of the Dead,” author Edwidge Danticat uses many noun and verb phrases to evoke mood and meaning. Here are examples from the story; each phrase modifies the underlined word:

noun phrase: “the most striking pair of chartreuse eyes I have ever seen on a man with an island-Spanish lilt to his voice”

verb phrase: “decided to start looking for my father”

Consider how this example from the story might read without the modifiers in the underlined verb and noun phrases:

My father has had partial frontal dentures for ten years, since he fell off his and my mother’s bed when his prison nightmares began. . . . I also bring up the claw-shaped marks that run from his left ear down along his cheek to the corner of his mouth. . . .

If readers know that the father *fell*, but not where and why, or that he has *marks*, but not what they look like or where they are, they won’t get a full picture of the father. In your own writing, think about when it is appropriate to elaborate on your nouns and verbs with modifiers that will show readers your exact meaning.



Interactive Grammar
Lessons: Noun Phrases;
Verb Phrases

PRACTICE AND APPLY

Draft a text message or tweet about something you did recently, keeping to a limited number of characters. Then, use two or more noun phrases and verb phrases to help you expand the text or tweet into a blog post that provides a fuller picture of what happened.

By Any Other Name

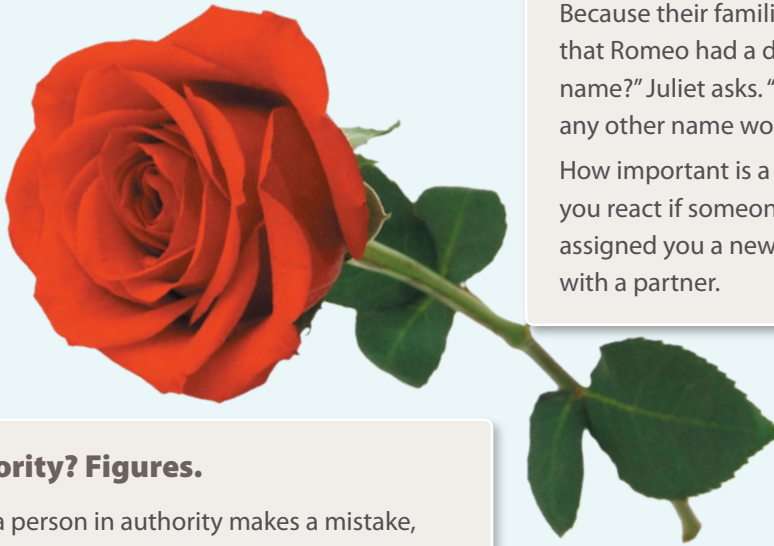
Memoir by Santha Rama Rau



ESSENTIAL QUESTION:
What differences can't be bridged?

Engage Your Brain

Choose one or both of these activities to start connecting with the memoir you're about to read.



A Rose Is a Rose Is a Rose

The title of the memoir you are about to read comes from Shakespeare's *Romeo and Juliet*. Because their families are enemies, Juliet wishes that Romeo had a different surname. "What's in a name?" Juliet asks. "That which we call a rose / By any other name would smell as sweet."

How important is a person's name? How would you react if someone took your name away and assigned you a new one? Share your thoughts with a partner.

Authority? Figures.

When a person in authority makes a mistake, we're often reluctant to correct the person. But imagine the person was wrong on purpose. Would you call out the error and tell the authority figure to get it right? Write a journal entry or blog post that sums up your thoughts in the space provided.

Analyze Historical Context

At the time of this account (around 1928), India was a colony of Great Britain. Educated Indians were expected to learn English in addition to their native languages. (Many languages are spoken in India.) The headmistress, or principal, of Santha Rama Rau's school was British, as were most of the students, who were the children of British civil servants sent to India as colonial rulers. Great Britain ruled the Indian subcontinent from 1858 to 1947.

To understand the point of view that Santha Rama Rau brings to her experiences at school, identify details of history and culture that help to define India in the 1920s. Then, make inferences about Rama Rau's perspective on these details.

Focus on Genre

Memoir

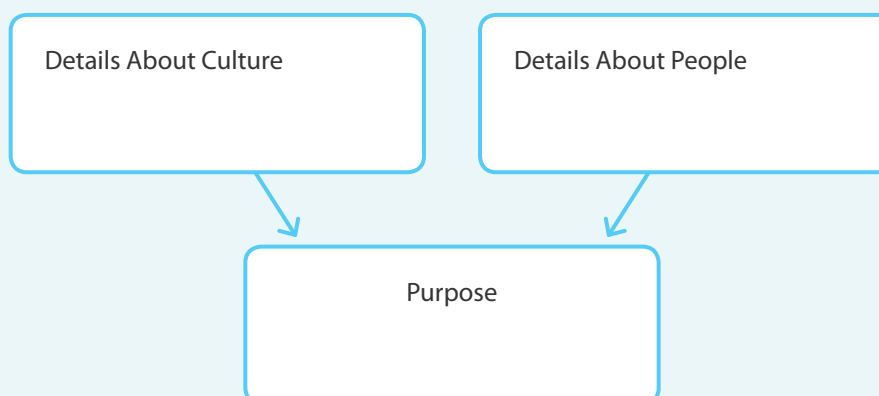
- a true story told as a memory, usually in the past tense
- the author narrates, using a first-person point of view
- focuses on a selected memory that reflects a message or lesson, not on the author's entire life

Text Excerpt	Inference
Up to then, my mother had refused to send Premila to school in the British-run establishments of that time. . . .	<i>Her parents have mixed feelings about the British.</i>

Analyze Author's Purpose

An author's **purpose** is the reason the author writes a particular piece, whether to inform, persuade, or entertain the audience. As you read this essay about a key event in the author's coming of age, analyze Rama Rau's authorial choices. What historical and cultural details does she share with readers? Based on her choices, what can you infer about her purpose for writing?

- As you read, mark details about history and culture. The details may relate to food, dress, customs, language, class, or ways of interacting. They may also relate to the various people Rama Rau encounters.
- Think about why Rama Rau shares these details. What do the details reveal about her purpose for writing?



Annotation in Action

Here are one reader's comments on the historical context of the memoir. As you read, mark additional clues that help you understand the setting.

At the **Anglo-Indian day school in Zorinabad** to which my sister and I were sent when she was eight and I was five and a half, they changed our names. On the first day of school, a hot, windless morning of a north Indian September, we stood in the **headmistress's study**, and she said, "Now you're the *new* girls. What are your names?"

*Set in India but with
old British customs*

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

precarious

☐

insular

☐

sedately

☐

tepid

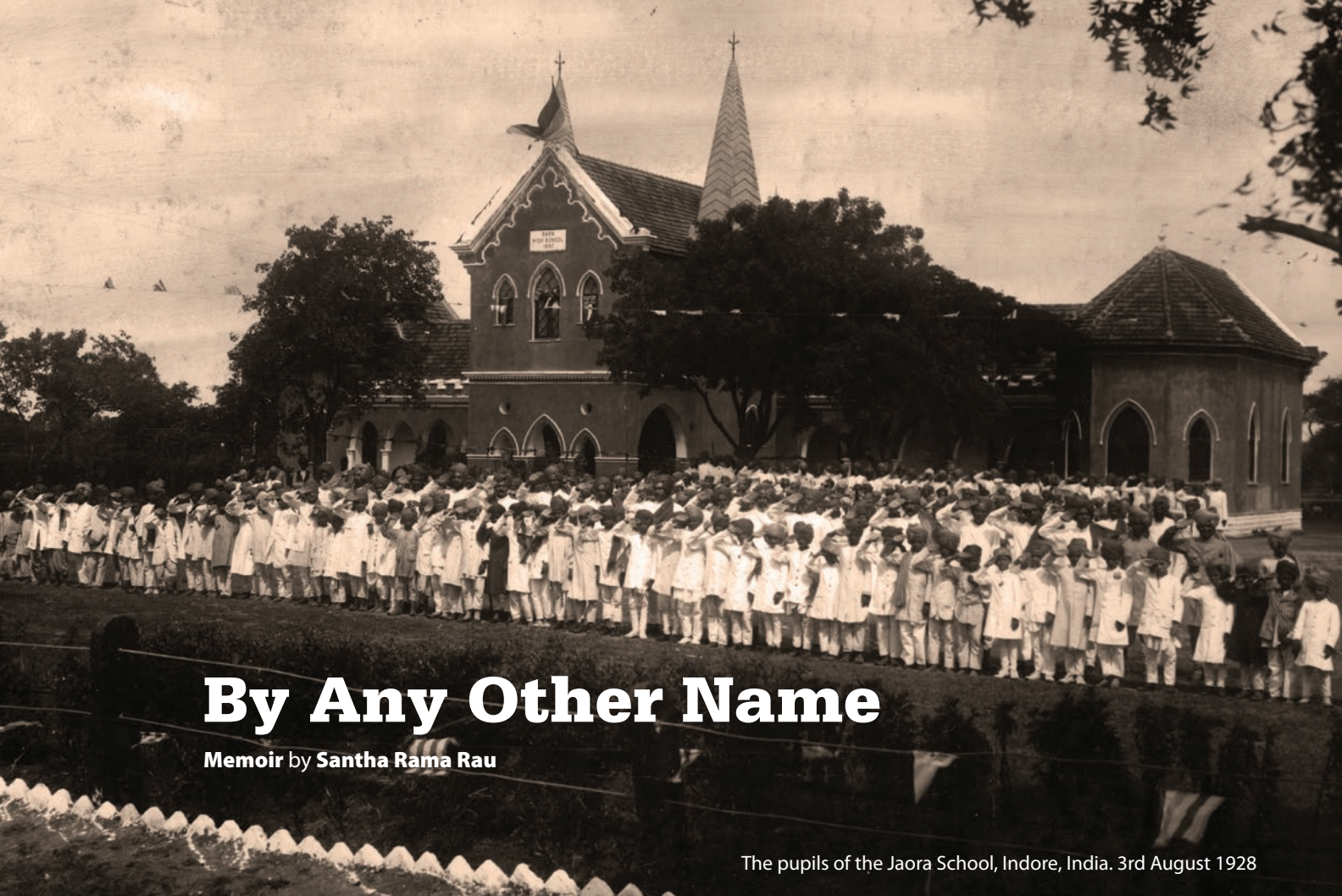
☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a social media post about your name, using as many of the vocabulary words as you can. As you read "By Any Other Name," use the definitions in the side column to help you learn the vocabulary words you don't already know.



Background

Santha Rama Rau (1923–2009) was born into one of India's most influential families but spent most of her life in other lands. After living for some time in England, Rama Rau returned to India, making a conscious effort to reorient herself to her homeland and her extended family. She recorded her impressions in her first book, *Home to India* (1944). Rama Rau published numerous travel books, several novels, and an autobiography.



By Any Other Name

Memoir by **Santha Rama Rau**

The pupils of the Jaora School, Indore, India. 3rd August 1928

When cultures clash, a child's identity is caught in the middle.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

- A**t the Anglo-Indian¹ day school in Zorinabad to which my sister and I were sent when she was eight and I was five and a half, they changed our names. On the first day of school, a hot, windless morning of a north Indian September, we stood in the headmistress's study, and she said, "Now you're the *new* girls. What are your names?"
- My sister answered for us. "I am Premila, and she"—nodding in my direction—"is Santha."
- The headmistress had been in India, I suppose, fifteen years or so, but she still smiled her helpless inability to cope with Indian names. Her rimless half-glasses glittered, and the **precarious** bun on the top of her head trembled as she shook her head. "Oh, my dears, those are much too hard for me. Suppose we give you pretty English names. Wouldn't that be more jolly? Let's see, now—Pamela for you, I think." She shrugged in a baffled way at my sister. "That's as close as I can get. And for *you*," she said to me, "how about Cynthia? Isn't that nice?"

precarious

(prĭ-kâr'ē-əs) *adj.* dangerously insecure.

¹ **Anglo-Indian:** English and Indian; also refers to the British colonists living in India.

insular

(in 'sə-lər) *adj.* narrow-minded or detached from others.

VOCABULARY

Words from Other Languages

in English: Mark the clues in paragraphs 7 and 8 that tell you what a veranda is.

Infer: The word *veranda* comes from Hindi, a language spoken in India. What is the effect of creating a British version of an Indian structure?

4 My sister was always less easily intimidated than I was, and while she kept a stubborn silence, I said, “Thank you,” in a very tiny voice.

5 We had been sent to that school because my father, among his responsibilities as an officer of the civil service, had a tour of duty to perform in the villages around that steamy little provincial town, where he had his headquarters at that time. He used to make his shorter inspection tours on horseback, and a week before, in the stale heat of a typically postmonsoon² day, we had waved goodbye to him and a little procession—an assistant, a secretary, two bearers, and the man to look after the bedding rolls and luggage. They rode away through our large garden, still bright green from the rains, and we turned back into the twilight of the house and the sound of fans whispering in every room.

6 Up to then, my mother had refused to send Premila to school in the British-run establishments of that time, because, she used to say, “You can bury a dog’s tail for seven years and it still comes out curly, and you can take a Britisher away from his home for a lifetime and he still remains **insular**.” The examinations and degrees from entirely Indian schools were not, in those days, considered valid. In my case, the question had never come up and probably never would have come up if Mother’s extraordinary good health had not broken down. For the first time in my life, she was not able to continue the lessons she had been giving us every morning. So our Hindi³ books were put away, the stories of the Lord Krishna⁴ as a little boy were left in midair, and we were sent to the Anglo-Indian school.

• • •

7 That first day at school is still, when I think of it, a remarkable one. At that age, if one’s name is changed, one develops a curious form of dual personality. I remember having a certain detached and disbelieving concern in the actions of “Cynthia,” but certainly no responsibility. Accordingly, I followed the thin, erect back of the headmistress down the veranda to my classroom, feeling, at most, a passing interest in what was going to happen to me in this strange, new atmosphere of School.

8 The building was Indian in design, with wide verandas opening onto a central courtyard, but Indian verandas are usually whitewashed, with stone floors. These, in the tradition of British schools, were painted dark brown and had matting on the floors. It gave a feeling of extra intensity to the heat.

9 I suppose there were about a dozen Indian children in the school—which contained perhaps forty children in all—and four of them were in my class. They were all sitting at the back of the room, and I went to join them. I sat next to a small, solemn girl, who didn’t smile at me. She had long, glossy black braids and wore a cotton dress, but she still kept on her Indian jewelry—a gold chain around

² **postmonsoon:** after the monsoon, or seasonal heavy rains.

³ **Hindi:** one of the official languages of India.

⁴ **Lord Krishna:** in the Hindu religion, human form taken by the god Vishnu. Many Hindu stories recount episodes in the life of Krishna.

her neck, thin gold bracelets, and tiny ruby studs in her ears. Like most Indian children, she had a rim of black kohl⁵ around her eyes. The cotton dress should have looked strange, but all I could think of was that I should ask my mother if I couldn't wear a dress to school, too, instead of my Indian clothes.

10 I can't remember too much about the proceedings in class that day, except for the beginning. The teacher pointed to me and asked me to stand up. "Now, dear, tell the class your name."

11 I said nothing.

12 "Come along," she said, frowning slightly. "What's your name, dear?"

13 "I don't know," I said, finally.

14 The English children in the front of the class—there were about eight or ten of them—giggled and twisted around in their chairs to look at me. I sat down quickly and opened my eyes very wide, hoping in that way to dry them off. The little girl with the braids put out her hand and very lightly touched my arm. She still didn't smile.

15 Most of that morning I was rather bored. I looked briefly at the children's drawings pinned to the wall, and then concentrated on a lizard clinging to the ledge of the high, barred window behind the teacher's head. Occasionally it would shoot out its long yellow tongue for a fly, and then it would rest, with its eyes closed and its belly palpitating, as though it were swallowing several times quickly. The lessons were mostly concerned with reading and writing and simple numbers—things that my mother had already taught me—and I paid very little attention. The teacher wrote on the easel blackboard words like "bat" and "cat," which seemed babyish to me; only "apple" was new and incomprehensible.

16 When it was time for the lunch recess, I followed the girl with braids out onto the veranda. There the children from the other classes were assembled. I saw Premila at once and ran over to her, as she had charge of our lunchbox. The children were all opening packages and sitting down to eat sandwiches. Premila and I were the only ones who had Indian food—thin wheat chapatis,⁶ some vegetable curry, and a bottle of buttermilk. Premila thrust half of it into my hand and whispered fiercely that I should go and sit with my class, because that was what the others seemed to be doing.

17 The enormous black eyes of the little Indian girl from my class looked at my food longingly, so I offered her some. But she only shook her head and plowed her way solemnly through her sandwiches.

18 I was very sleepy after lunch, because at home we always took a siesta. It was usually a pleasant time of day, with the bedroom darkened against the harsh afternoon sun, the drifting off into sleep

⁵ **kohl:** dark powder used as eye makeup.

⁶ **chapatis:** thin, flat bread.

Don't forget to
Notice & Note as you
read the text.



ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the author's responses in paragraphs 10–14.

Analyze: Why is the author unable to answer this basic question?

ANALYZE HISTORICAL CONTEXT

Annotate: Mark details that reflect Santha's home culture in paragraph 18.

Infer: Why does the author mention differences between what she does at home and what happens at school?

with the sound of Mother's voice reading a story in one's mind, and, finally, the shrill, fussy voice of the ayah⁷ waking one for tea.

19 At school, we rested for a short time on low, folding cots on the veranda, and then we were expected to play games. During the hot part of the afternoon we played indoors, and after the shadows had begun to lengthen and the slight breeze of the evening had come up, we moved outside to the wide courtyard.

20 I had never really grasped the system of competitive games. At home, whenever we played tag or guessing games, I was always allowed to "win"—"because," Mother used to tell Premila, "she is the youngest, and we have to allow for that." I had often heard her say it, and it seemed quite reasonable to me, but the result was that I had no clear idea of what "winning" meant.

21 When we played twos-and-threes⁸ that afternoon at school, in accordance with my training I let one of the small English boys catch me but was naturally rather puzzled when the other children did not return the courtesy. I ran about for what seemed like hours without ever catching anyone, until it was time for school to close. Much later I learned that my attitude was called "not being a good sport," and I stopped allowing myself to be caught, but it was not for years that I really learned the spirit of the thing.

22 When I saw our car come up to the school gate, I broke away from my classmates and rushed toward it yelling, "Ayah! Ayah!" It seemed like an eternity since I had seen her that morning—a wizened, affectionate figure in her white cotton sari,⁹ giving me dozens of urgent and useless instructions on how to be a good girl at school. Premila followed more **sedately**, and she told me on the way home never to do that again in front of the other children.

• • •

23 When we got home, we went straight to Mother's high, white room to have tea with her, and I immediately climbed onto the bed and bounced gently up and down on the springs. Mother asked how we had liked our first day in school. I was so pleased to be home and to have left that peculiar Cynthia behind that I had nothing whatever to say about school, except to ask what "apple" meant. But Premila told Mother about the classes, and added that in her class they had weekly tests to see if they had learned their lessons well.

24 I asked, "What's a test?"

25 Premila said, "You're too small to have them. You won't have them in your class for donkey's years." She had learned the expression that day and was using it for the first time. We all laughed enormously at her wit. She also told Mother, in an aside, that we should take sandwiches to school the next day. Not, she said, that *she* minded. But they would be simpler for me to handle.

sedately

(sĭ-dāt' lē) *adv.* in a calm and dignified manner.

⁷ **ayah:** Anglo-Indian term for a nanny or maid.

⁸ **twos-and-threes:** a game similar to tag.

⁹ **sari:** a long piece of cloth wrapped around the body. One end forms a long skirt; the other crosses the chest and shoulder.

26 That whole lovely evening I didn't think about school at all. I sprinted barefoot across the lawns with my favorite playmate, the cook's son, to the stream at the end of the garden. We quarreled in our usual way, waded in the **tepid** water under the lime trees, and waited for the night to bring out the smell of the jasmine. I listened with fascination to his stories of ghosts and demons, until I was too frightened to cross the garden alone in the semi-darkness. The ayah found me, shouted at the cook's son, scolded me, hurried me in to supper—it was an entirely usual, wonderful evening.

• • •

27 It was a week later, the day of Premila's first test, that our lives changed rather abruptly. I was sitting at the back of my class, in my usual inattentive way, only half listening to the teacher. I had started a rather guarded friendship with the girl with the braids, whose name turned out to be Nalini (Nancy in school). The three other Indian children were already fast friends. Even at that age, it was apparent to all of us that friendship with the English or Anglo-Indian children was out of the question. Occasionally, during the class, my new friend and I would draw pictures and show them to each other secretly.

28 The door opened sharply and Premila marched in. At first, the teacher smiled at her in a kindly and encouraging way and said, "Now, you're little Cynthia's sister?"

29 Premila didn't even look at her. She stood with her feet planted firmly apart and her shoulders rigid and addressed herself directly to me. "Get up," she said. "We're going home."

30 I didn't know what had happened, but I was aware that it was a crisis of some sort. I rose obediently and started to walk toward my sister.

tepid

(tēp'īd) *adj.* neither hot nor cold; lukewarm.



NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice behavior that contradicts previous behavior or well-established patterns, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark details of Premila's behavior in paragraphs 28–33 that seem surprising or out of character.

Infer: Why might Premila be acting this way?



- 31 “Bring your pencils and your notebook,” she said.
- 32 I went back for them, and together we left the room. The teacher started to say something just as Premila closed the door, but we didn’t wait to hear what it was.
- 33 In complete silence we left the school grounds and started to walk home. Then I asked Premila what the matter was. All she would say was, “We’re going home for good.”
- 34 It was a very tiring walk for a child of five and a half, and I dragged along behind Premila with my pencils growing sticky in my hand. I can still remember looking at the dusty hedges and the tangles of thorns in the ditches by the side of the road, smelling the faint fragrance from the eucalyptus trees, and wondering whether we would ever reach home. Occasionally a horse-drawn tonga¹⁰ passed us, and the women, in their pink or green silks, stared at Premila and me trudging along on the side of the road. A few coolies¹¹ and a line of women carrying baskets of vegetables on their heads smiled at us. But it was nearing the hottest time of day, and the road was almost deserted. I walked more and more slowly, and shouted to Premila, from time to time, “Wait for me!” with increasing peevishness. She spoke to me only once, and that was to tell me to carry my notebook on my head, because of the sun.
- 35 When we got to our house, the ayah was just taking a tray of lunch into Mother’s room. She immediately started a long, worried questioning about what are you children doing back here at this hour of the day.
- 36 Mother looked very startled and very concerned and asked Premila what had happened.
- 37 Premila said, “We had our test today, and She made me and the other Indians sit at the back of the room, with a desk between each one.”
- 38 Mother said, “Why was that, darling?”
- 39 “She said it was because Indians cheat,” Premila added. “So I don’t think we should go back to that school.”
- 40 Mother looked very distant and was silent a long time. At last she said, “Of course not, darling.” She sounded displeased.
- 41 We all shared the curry she was having for lunch, and afterward I was sent off to the beautifully familiar bedroom for my siesta. I could hear Mother and Premila talking through the open door.
- 42 Mother said, “Do you suppose she understood all that?”
- 43 Premila said, “I shouldn’t think so. She’s a baby.”
- 44 Mother said, “Well, I hope it won’t bother her.”
- 45 Of course, they were both wrong. I understood it perfectly, and I remember it all very clearly. But I put it happily away, because it had all happened to a girl called Cynthia, and I never was really particularly interested in her.

ANALYZE AUTHOR’S PURPOSE

Annotate: Mark what the author’s mother and sister were wrong about in paragraph 45.

Analyze: Why did the author make a distinction between herself and “Cynthia” as a child?

¹⁰ **tonga:** a two-wheeled carriage.

¹¹ **coolies:** a term referring to unskilled laborers.

COLLABORATIVE DISCUSSION

What's the outcome of the author having this other name, "Cynthia"? Given the circumstances, is the effect of being assigned this name more negative or positive overall? Discuss your ideas with a partner.



ESSENTIAL QUESTION:
What differences can't be bridged?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What conflict do the sisters experience with the headmistress?
 - (A) She disapproves of their Indian clothing and food.
 - (B) She changes their names to make them easier for her to pronounce.
 - (C) She refuses to allow them to take their usual siesta.
 - (D) She does not want them to interact with the English children.

2. This question has two parts. First, answer **Part A**. Then, answer **Part B**.

Part A

What inference can you make about the author's sister, Premila?

- (A) Premila worries about their mother's health.
- (B) Premila is jealous of the other children at school.
- (C) Premila thinks her sister is a burden.
- (D) Premila tries to fit in at school.

Part B

Select the excerpt that best supports the answer to Part A.

- (A) "My sister was always less easily intimidated than I was, and while she kept a stubborn silence, I said, 'Thank you,' in a very tiny voice." (paragraph 4)
- (B) "'You won't have them in your class for donkey's years.' She had learned the expression that day and was using it for the first time." (paragraph 25)
- (C) "Even at that age, it was apparent to all of us that friendship with the English or Anglo-Indian children was out of the question." (paragraph 27)
- (D) "Mother looked very startled and very concerned and asked Premila what had happened." (paragraph 36)

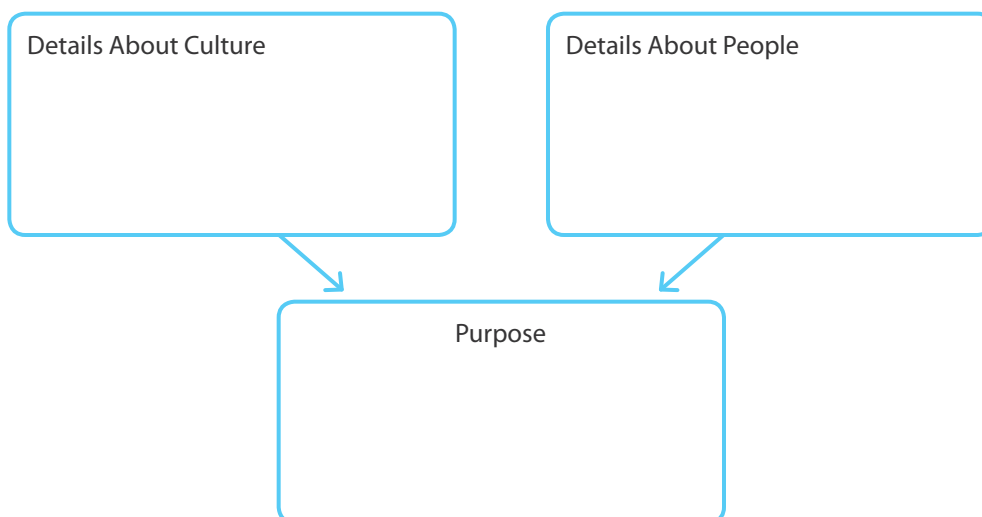


Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **INTERPRET** What do the headmistress's gestures and expressions tell you about her motivation for changing the girls' names?
- 2 **CITE EVIDENCE** Name two ways in which the Indian girls who have been at the school for a while imitate the English girls. How do these examples reflect the historical context of the memoir?
- 3 **INFER** Based on the last paragraph, explain how Santha views the conflict with the headmistress. How does this view fit the author's purpose for writing this coming-of-age memoir?
- 4 **ANALYZE** Many ideas are passed from generation to generation. How might Premila's teacher have passed on a prejudice to her students? What values did Santha's mother pass on to her children? What theme or idea about moving from childhood to adulthood might be expressed in the contrast between these ideas?
- 5 **SUMMARIZE** Look back at the graphic organizer you completed while reading to help you determine the author's purpose. List the details you found most striking here, and then write a sentence in which you summarize the specific purpose for writing that these details support.



- 6 **EVALUATE** What does the text suggest about how the experience of childhood is remembered? Consider **Contrasts and Contradictions** you find in the text to develop your answer.



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Write an Argument

Explore the question “What’s in a name?” Write an argument about why names either do or do not really matter.

- Introduce your topic and state your claim in the first paragraph.
- Conduct research and gather evidence from the memoir.
- Use valid reasoning and relevant text evidence to support your claim.
- Restate your claim and supporting evidence in your conclusion.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

discriminate

diverse

inhibit

intervene

rational

Research

↳ Name Changes in History

Conduct research on a pattern of name changes in history; for example, how true are the stories of people’s names being changed at Ellis Island? Or, what reasons led aspiring celebrities to change their names? Once you’ve chosen your broad topic, do the following.

- Document the sources you consult for information using a standard format for source citation.
- Draw a conclusion about the research question you explored.
- Share your findings in a short presentation or web page.

Connect to Experience

↳ Group Discussion

Premila might have reacted in any number of ways to being insulted by her British teacher. Make a flow chart or other graphic representation of at least three possible responses to this insult, including what Premila actually chose to do. In a small group, evaluate the choice Premila made against the other options. What would each group member have chosen to do, and why?

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the best response to the questions and explain your choices to show your understanding of the vocabulary words.

- Which statement represents an **insular** attitude?
 - ☐ No place is as great as my home town.
 - ☐ The world is full of interesting places.
- Which of these could be described as **precarious**?
 - ☐ a house painter who forgot to bring brushes and drop cloths
 - ☐ a house painter standing on one foot on a wobbly ladder
- Which of the following might happen **sedately**?
 - ☐ a canoe trip on a rocky river
 - ☐ a canoe trip on a quiet lake
- Which of the following is likely to be **tepid**?
 - ☐ juice that was left out all night
 - ☐ a freshly poured cup of coffee

Vocabulary Strategy

↳ Words from Other Languages in English

English speakers use many words from other languages. “By Any Other Name” includes *veranda*, from Hindi, and *siesta*, from Spanish.



Interactive Vocabulary
Lesson: Understanding
Word Origins

PRACTICE AND APPLY

Use context clues or a dictionary to write the meaning of each bold term.

- Tobias is in a rare good mood, so please don't upset the **status quo**.

- Despite our team's early lead, I had an odd feeling of **déjà vu** about losing the championship game.

- It may sound old-school today, but there was a time when punk music was aggressively **avant-garde**.

- The cruel military dictator was overthrown in a violent **coup d'état**.

Watch Your Language!

Appropriate Verb Tense

The author of a memoir uses appropriate verb tenses to orient the reader about actions and events in the present day, the past, and the distant past. Different tenses are appropriate, depending on the time and time order in which events happened.

In “By Any Other Name,” Santha Rama Rau uses different tenses to indicate when events happened. Here are examples from the memoir:

- The past tense reflects the time when the main event occurred.
My sister answered for us.
- The past perfect tense shares events that happened before the main action.
The headmistress had been in India, I suppose, fifteen years or so. . . .
- The present tense allows the author to reflect now on what happened during the event.
That first day at school is still, when I think of it, a remarkable one.

In your own writing, make sure to use verb tense accurately to indicate when actions or events take place.



Interactive Grammar
Lesson: Verb Tense

PRACTICE AND APPLY

Think of an exciting or striking experience you had. Write a few sentences using appropriate verb tenses to describe the experience, events that came before it, and your current perspective on it. When you are finished, share your sentences with a partner. Ask your partner to make a timeline of events that matches your use of verb tenses.

Without Title

Poem by Diane Glancy



ESSENTIAL QUESTION:
*What differences can't
be bridged?*

Engage Your Brain

Choose one or both of these activities to start connecting with the poem you're about to read.

Unfamiliar Territory

Imagine being suddenly uprooted from your current life and moving to a new, unfamiliar place. Food, clothing, customs, and the people around you are all different from what you're used to. What aspects of your current life mean the most to you? What would you fear losing because of this move? Discuss your ideas with a partner.

Past Lives

How much do we really know about the adults in our lives? Think about someone close to you—a parent, grandparent, coach, or counselor, for example. What was this person's life like before you knew them, and what do you wish you knew about them? In the space provided, write a brief journal entry or blog post exploring your ideas.



Analyze Setting

The **setting** of a work of literature encompasses much more than simply the time and place where the action occurs. In the poem you will read, the interplay between two historical and cultural settings is crucial to the theme:

- The poem’s present is in the late 20th century, in a modern American city.
- The poem’s past is in the father’s previous Native American culture.

The way the characters think of and react to these settings drives the choices that they make in their lives.

As you read “Without Title,” use this chart to record evidence about the poem’s historical and cultural settings. In particular, note how the speaker seems to feel about each of these settings. One example is shown for you.

Focus on Genre
↳ Lyric Poetry

- expresses the speaker’s thoughts and feelings
- implies, rather than states, the speaker’s emotions
- written in free verse without regular meter
- uses the rhythm of natural speech to create its musical quality

Detail (line number)	Setting It Belongs To	Speaker’s Tone
buffalo (line 1)	Native American past	sympathetic

Make Inferences About Theme

Most often, poets do not state the **theme**, or message, of a work. Instead, making inferences that lead to the theme is part of the experience of reading the poem. This reader involvement adds impact in a way that merely stating a message could never accomplish.

As you read “Without Title,” keep in mind the historical and cultural settings that are central to the poem’s theme. The information you record in your chart of details about the settings will help you infer the larger message the poet hopes to communicate. To infer the theme, you will consider the details and the speaker’s tone in light of your own experiences and knowledge.

In addition to historical and cultural details, here are some other keys to inferring the theme of a poem:

- **Title:** Some poems have no title or a title that merely tells the subject. But for many poems, the title (and subtitles, such as this poem has) contributes to the overall meaning of the poem.
- **Repetition:** Poets use words sparingly, so if a word, image, or idea is repeated, it’s for an important purpose.
- **Changes and shifts:** Changes in people or places, as well as shifts in tone or structure, can signal central ideas in a poem.

Annotation in Action

Here are one reader’s comments about the poem’s theme. As you read, mark other details that develop the settings and theme.

It’s hard you know without the buffalo,
the shaman, the arrow,
but my father went out each day to hunt
as though he had them.

*Trying to make up for missing
elements of his culture*



Background

After World War II, the United States government’s Urban Relocation Program promised Native Americans better jobs if they moved to cities and tried to join mainstream American society. **Diane Glancy** (b. 1941), a writer of Cherokee descent, has explored issues such as the difficulty of assimilation in her many novels, poems, and plays as well as in nonfiction works. Glancy’s work has been awarded numerous literary prizes over a career spanning three decades.



Without Title

for my Father who lived without ceremony

Poem by Diane Glancy

What we see of our parents' lives may be only the tip of the iceberg.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

It's hard you know without the buffalo,
the shaman,¹ the arrow,
but my father went out each day to hunt
as though he had them.

5 He worked in the stockyards.
All his life he brought us meat.
No one marked his first kill,
no one sang his buffalo song.
Without a vision² he had migrated to the city
10 and went to work in the packing house.
When he brought home his horns and hides
my mother said
get rid of them.

¹ **shaman:** a person who interacts with the spiritual world.

² **vision:** a guiding experience that often comes in a dream or a trance.

ANALYZE SETTING

Annotate: Mark details in lines 1–4 that reveal the historical and cultural background of the speaker's father.

Analyze: Why does the speaker begin by sharing details that no longer apply to her father's life?

MAKE INFERENCES ABOUT THEME

Annotate: Mark details in lines 18–22 that make connections between the father’s past and present.

Infer: What theme do these connections point toward?

- 15 I remember the animal tracks of his car
backing out the drive in snow and mud,
the aerial³ on his old car waving
like a bow string.
I remember the silence of his lost power,
the red buffalo painted on his chest.
- 20 Oh, I couldn’t see it
but it was there, and in the night I heard
his buffalo grunts like a snore.

³ **aerial:** a thin, metal antenna.



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COLLABORATIVE DISCUSSION

What is the meaning of the subtitle, “for my Father who lived without ceremony”? With a partner, discuss what is missing from the father’s life.



ESSENTIAL QUESTION:
*What differences can’t
be bridged?*

Review your notes and
add your thoughts to your
Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Which **two** inferences can you make about the speaker’s father?
 - (A) He has adjusted well to life in the city.
 - (B) He agrees with his wife’s wish to keep the house tidy.
 - (C) He holds on to thoughts of his past every day.
 - (D) He makes it clear that he prefers his current life to the old one.
 - (E) He places his family’s needs above his own preferences.
2. What is the effect of the speaker’s repeated references to buffalo?
 - (A) They make use of multiple meanings in a humorous way.
 - (B) They reflect a stereotype about Native American culture.
 - (C) They establish a structure and mood for the poem.
 - (D) They emphasize the father’s most important memory.
3. Throughout the poem, what ideas does the speaker make connections between?
 - (A) her father’s past culture and present experiences
 - (B) the competing views of her mother and her father
 - (C) the positive and negative aspects of life in the city
 - (D) the lives of her generation and those of her father’s generation



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 1 **IDENTIFY** What details does the speaker use to contrast life in her father's original culture and life in the city? What tone is used to describe these two settings? Use evidence from the graphic organizer you completed as you read to draw a conclusion about what message the poet is sending through these two tones.

Detail (line number)	Setting It Belongs To	Speaker's Tone

- 2 **INFER** What can you infer about the speaker's feelings toward her father? Why doesn't she try to intervene in the conflict between her parents? Cite evidence from the text to support your answer.
- 3 **ANALYZE** What theme about tradition and community does this poem convey? Draft an objective summary and then cite key details that help develop the theme over the course of the poem.
- 4 **INTERPRET** What do the poem's title and subtitle mean? How do these ideas relate to the theme of the poem?
- 5 **EVALUATE** Does the speaker think her father has remained true to himself? Would the father agree? Support your response with evidence from the poem.
- 6 **ANALYZE** Look back at the repeated references to buffalo in the poem. Why might the poet bring up this image again and again? What theme might the references to buffalo develop?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Write a Poem

What details would reveal something important about your life or the life of someone close to you? Brainstorm some ideas, and then organize them into a free-verse poem. To revise your draft poem, read it aloud, and consider

- where it needs to flow more smoothly
- where it needs more detail or context to make ideas clear
- where you can use details to help you express a theme about the person the poem describes

As you write and discuss, be sure to use the **Academic Vocabulary** words.

discriminate

diverse

inhibit

intervene

rational

Research

↳ Cultural Change

Explore a change in the lives of a particular group or nation of Native Americans, and share your findings in a presentation or short essay. Be sure to avoid including information or viewpoints from biased sources. The information you share should include examples or details that effectively illustrate your points and be organized as follows:

- First, state clearly the change you researched and why it is important.
- Then, describe the group's life before the change took place.
- Next, discuss the causes and effects of the change.
- Conclude by analyzing whether the change is mainly negative, mainly positive, or a mix of both for the people it affected.

Media

↳ Contrast Collage

Movies and TV shows have often oversimplified the lives of Native Americans. Create a poster or video collage that contrasts media clichés with the range of experiences and reality of Native American lives. Include text or voiceover narration explaining how the clichés fail to represent Native American experiences accurately.

What, of This Goldfish, Would You Wish?

Short Story by Etgar Keret

Translated by Nathan Englander



ESSENTIAL QUESTION:
What differences can't be bridged?

Engage Your Brain

Choose one or more of these activities to start connecting with the story you're about to read.

A Tale with a Twist

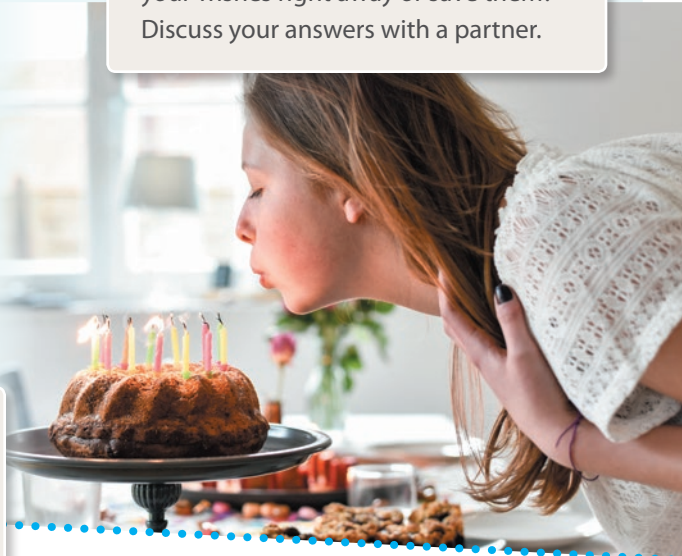
Think of a familiar fairy tale or folk tale. What would be different about its events if it took place in the city or town where you live? Tell your relocated version to a group of classmates.

I Wish for Three More Wishes

If you were granted three wishes, what—other than more wishes—would you wish for? Would you use your wishes right away or save them? Discuss your answers with a partner.

Origin Story

All of our previous experiences are part of who we are today. If you could make a short film of your personal origin story—a key event from your past—what experience would you choose, and how would you film it? Make a 3-to-5-frame storyboard in the space below.



Analyze Character Motivations

A fictional character is often complex, just like a real person. Characters develop over the course of a story as the author reveals their unique personalities. To analyze the complex character of Sergei Goralick in this story, find clues about his traits. For example, what does he say or think? How does he act and interact with others?

Readers use character trait clues to consider **motivations**, the reasons behind a character’s actions. A character might even have two conflicting motivations for the same action. For example, in this story Yoni makes his video thinking of commercial gain, but at the same time, he hopes to create a work of art.

Focus on Genre

Short Story

- includes the basic elements of fiction—setting, characters, plot, conflict, resolution, and theme
- centers on one particular moment or event
- can be read in one sitting

Character Motivations	Examples from Text
What does the character value?	<i>It was genius, Yoni was sure. And, if not, at least it was cheap.</i>
What does the character want?	
What does the character believe?	
What does the character fear?	

Analyze Cultural Background

The **cultural background** of people or characters refers to their beliefs, customs, community, and cultural experiences. An author’s cultural background affects his or her point of view about the characters and events in a story.

For example, this story, set in Israel, reflects that country’s many cultures. These cultures include

- Russian Jews, who make up about 15 percent of the population but tend to live in separate neighborhoods where they speak Russian
- Arab Israelis, who are full citizens but often have conflicts with their Jewish neighbors stemming from ethnic and religious differences as well as disputes over territory

As you read, notice how the author uses a character’s cultural background to develop the character and advance the story’s plot.

Annotation in Action

Here are one reader's notes about a character's motivations. As you read, mark other clues about what drives the major characters' decisions.

It was genius, Yoni was sure. And, if not, at least it was cheap. All he needed was a door to knock on and a heart beating on the other side. With a little decent footage, he was sure he'd be able to sell it to Channel 8 or Discovery in a flash, either as a film or a bunch of vignettes, little cinematic corners, . . . precious, every one.

Even better, maybe he'd cash out, package it with a slogan and sell it to a bank or cellular phone company. Maybe tag it with something like "Different dreams, different wishes, one bank." Or "The bank that makes dreams come true."

Two conflicting motivations: He wants to be artistic but also commercial.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

poignant	☐
wizened	☐
beleaguered	☐
fluent	☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a one-paragraph fairy tale, using as many of the vocabulary words as you can. As you read "What, of This Goldfish, Would You Wish?" use the definitions in the side column to help you learn the vocabulary words you don't already know.



Background

The Jewish people were expelled from their homeland in the first century CE. In the late 1800s, Jews from Europe, Asia, Africa, and the Americas began returning to the region; World War II and the Holocaust dramatically increased this immigration. Israel became an independent nation in 1948, but tensions with its Arab neighbors and its Arab citizens have led to conflict. With the collapse of the Soviet Union in 1991, many Russian Jews were able to move to Israel and make their own mark on the nation's culture. In this story, Israeli writer **Etgar Keret** (b. 1967) explores the hopes and dreams of people in this diverse society.



What, of This Goldfish, Would You Wish?

Short Story by **Etgar Keret**

Translated by **Nathan Englander**

A video camera, a magical fish, and a Russian who just wants to be left alone add up to a life-and-death decision.

- Y**onatan had a brilliant idea for a documentary. He'd knock on doors. Just him. No camera crew, no nonsense. Just Yonatan, on his own, a small camera in hand, asking, "If you found a talking goldfish that granted you three wishes, what would you wish for?"
- Folks would give their answers, and Yoni would edit them down and make clips of the more surprising responses. Before every set of answers, you'd see the person standing stock-still in the entrance to his house. Onto this shot he'd superimpose¹ the subject's name, family situation, monthly income, and maybe even the party he'd voted for in the last election. All that, combined with the three wishes, and maybe he'd end up with a **poignant** piece of social commentary, a testament to the massive rift between our dreams and the often compromised reality in which we live.

¹ **superimpose:** place one thing on top of another so that both remain visible.

NOTICE & NOTE

As you read, use the side margins to make notes about the text.

VOCABULARY

Context Clues: Mark words in paragraph 2 that help you understand the meaning of the word *rift*.

Interpret: In what way is this rift central to the film Yoni wants to make?

poignant

(poin'yənt) *adj.* emotionally moving or stimulating.



Close Read Screencast

Listen to a modeled close read of this text.

wizedened

(wīz'ənd) *adj.* shrunken and wrinkled.

ANALYZE CULTURAL BACKGROUND

Annotate: Mark the places mentioned in paragraph 6 that Yonatan wants to visit as he makes his film.

Analyze: What cultural backgrounds are reflected in these places? How are they similar and different?

beleaguered

(bī-lē'gərd) *adj.* troubled with many problems.

- 3 It was genius, Yoni was sure. And, if not, at least it was cheap. All he needed was a door to knock on and a heart beating on the other side. With a little decent footage, he was sure he'd be able to sell it to Channel 8 or Discovery in a flash, either as a film or as a bunch of vignettes,² little cinematic corners, each with that singular soul standing in a doorway, followed by three killer wishes, precious, every one.
- 4 Even better, maybe he'd cash out, package it with a slogan and sell it to a bank or cellular phone company. Maybe tag it with something like "Different dreams, different wishes, one bank." Or "The bank that makes dreams come true."
- 5 No prep, no plotting, natural as can be, Yoni grabbed his camera and went out knocking on doors. In the first neighborhood he went to, the kindly folk that took part generally requested the foreseeable things: health, money, bigger apartments, either to shave off a couple of years or a couple of pounds. But there were also powerful moments. One drawn, **wizedened** old lady asked simply for a child. A Holocaust survivor with a number on his arm asked very slowly, in a quiet voice—as if he'd been waiting for Yoni to come, as if it wasn't an exercise at all—he'd been wondering (if this fish didn't mind), would it be possible for all the Nazis left living in the world to be held accountable for their crimes? A cocky, broadshouldered lady-killer put out his cigarette and, as if the camera wasn't there, wished he were a girl. "Just for a night," he added, holding a single finger right up to the lens.
- 6 And these were wishes from just one short block in one small, sleepy suburb of Tel Aviv. Yonatan could hardly imagine what people were dreaming of in the development towns and the collectives³ along the northern border, in the West Bank settlements and Arab villages, the immigrant absorption centers full of broken trailers and tired people left to broil out in the desert sun.
- 7 Yonatan knew that if the project was going to have any weight, he'd have to get to everyone, to the unemployed, to the ultrareligious, to the Arabs and Ethiopians and American expats.⁴ He began to plan a shooting schedule for the coming days: Jaffa, Dimona, Ashdod, Sderot, Taibe, Talpiot. Maybe Hebron, even. If he could sneak past the wall, Hebron would be great. Maybe somewhere in that city some **beleaguered** Arab man would stand in his doorway and, looking through Yonatan and his camera, looking out into nothingness, just pause for a minute, nod his head, and wish for peace—that would be something to see.

² **vignettes:** small scenes or images.

³ **collectives:** here, communal settlements.

⁴ **expats:** expatriates; people living in a foreign country.

8 Sergei Goralick doesn't much like strangers banging on his door. Especially when those strangers are asking him questions. In Russia, when Sergei was young, it happened plenty. The KGB felt right at home knocking on his door. His father had been a Zionist,⁵ which was pretty much an invitation for them to drop by any old time.

9 When Sergei got to Israel and then moved to Jaffa, his family couldn't wrap their heads around it. They'd ask him, What are you looking to find in a place like that? There's no one there but addicts and Arabs and pensioners.⁶ But what is most excellent about addicts and Arabs and pensioners is that they don't come around knocking on Sergei's door. That way Sergei can get his sleep, and get up when it's still dark. He can take his little boat out into the sea and fish until he's done fishing. By himself. In silence. The way it should be. The way it was.

⁵ **Zionist:** supporter of a separate state for Jewish people.

⁶ **pensioners:** people living on modest retirement payments.

Don't forget to
Notice & Note as you
read the text.





- 10 Until one day some kid with a ring in his ear . . . comes knocking. Hard like that—rapping at his door. Just the way Sergei doesn't like. And he says, this kid, that he has some questions he wants to put on the TV.
- 11 Sergei tells the boy, tells him in what he thinks is a straight-forward manner, that he doesn't want it. Not interested. Sergei gives the camera a shove, to help make it clear. But the earring boy is stubborn. He says all kinds of things, fast things. And it's hard for Sergei to follow; his Hebrew isn't so good.
- 12 The boy slows down, tells Sergei he has a strong face, a nice face, and that he simply has to have him for this movie picture. Sergei can also slow down, he can also make clear. He tells the kid to shove off. But the kid is slippery, and somehow between saying no and pushing the door closed, Sergei finds that the kid is in his house. He's already making his movie, running his camera without any permission, and from behind the camera he's still telling Sergei about his face, that it's full of feeling, that it's tender. Suddenly the kid spots Sergei's goldfish flitting around in its big glass jar in his kitchen.
- 13 The kid with the earring starts screaming, "Goldfish, goldfish," he's so excited. And this, this really pressures Sergei, who tells the kid, it's nothing, just a regular goldfish, stop filming it. Just a goldfish, Sergei tells him, just something he found flapping around in the net, a deep-sea goldfish. But the boy isn't listening. He's still filming and getting closer and saying something about talking and fish and a magic wish.
- 14 Sergei doesn't like this, doesn't like that the boy is almost at it, already reaching for the jar. In this instant Sergei understands the boy didn't come for television, what he came for, specifically, is to snatch Sergei's fish, to steal it away. Before the mind of Sergei Goralick really understands what it is his body has done, he seems to have taken the burner off the stove and hit the boy in the head. The boy falls. The camera falls with him. The camera breaks open on the floor, along

with the boy's skull. There's a lot of blood coming out of the head, and Sergei really doesn't know what to do.

15 That is, he knows exactly what to do, but it really would complicate things. Because if he takes this kid to the hospital, people are going to ask what happened, and it would take things in a direction Sergei doesn't want to go.

16 "No reason to take him to the hospital anyway," says the goldfish, in Russian. "That one's already dead."

17 "He can't be dead," Sergei says, with a moan. "I barely touched him. It's only a burner. Only a little thing." Sergei holds it up to the fish, taps it against his own skull to prove it. "It's not even that hard."

18 "Maybe not," says the fish. "But, apparently, it's harder than that kid's head."

19 "He wanted to take you from me," Sergei says, almost crying.

20 "Nonsense," the fish says. "He was only here to make a little something for TV."

21 "But he said . . ."

22 "He said," says the fish, interrupting, "exactly what he was doing. But you didn't get it. Honestly, your Hebrew, it's terrible."

23 "Yours is better?" Sergei says. "Yours is so great?"

24 "Yes. Mine's supergreat," the goldfish says, sounding impatient. "I'm a magic fish. I'm **fluent** in everything." All the while the puddle of blood from the earring kid's head is getting bigger and bigger and Sergei is on his toes, up against the kitchen wall, desperate not to step in it, not to get blood on his feet.

25 "You do have one wish left," the fish reminds Sergei. He says it easy like that, as if Sergei doesn't know—as if either of them ever loses count.

26 "No," Sergei says. He's shaking his head from side to side. "I can't," he says. "I've been saving it. Saving it for something."

27 "For what?" the fish says.

28 But Sergei won't answer.

29 That first wish, Sergei used up when they discovered a cancer in his sister. A lung cancer, the kind you don't get better from. The fish undid it in an instant—the words barely out of Sergei's mouth. The second wish Sergei used up five years ago, on Sveta's boy. The kid was still small then, barely three, but the doctors already knew something in her son's head wasn't right. He was going to grow big but not in the brain. Three was about as smart as he'd get. Sveta cried to Sergei in bed all night. Sergei walked home along the beach when the sun came up, and he called to the fish, asked the goldfish to fix it as soon as he'd crossed through the door. He never told Sveta. And a few months later she left him for some cop, a Moroccan with a shiny Honda. In his heart, Sergei kept telling himself it wasn't for Sveta that he'd done it, that he'd wished his wish purely for the boy. In his mind, he was less sure, and all kinds of thoughts about other things he could have done with that wish continued to gnaw at him, half driving him mad. The third wish, Sergei hadn't yet wished for.

Don't forget to
Notice & Note as you
read the text.



ANALYZE CHARACTER MOTIVATIONS

Annotate: Mark details on this page that reveal Sergei's motivation for hitting Yoni.

Interpret: What two possibilities does Sergei fear? How do these motivations conflict with each other?

fluent

(flōō'ənt) *adj.* able to express oneself clearly and easily.



NOTICE & NOTE MEMORY MOMENT

When you notice a narrator has interrupted the forward progress of a story by bringing up something from the past, you've found a **Memory Moment** signpost.

Notice & Note: In paragraph 29, mark the memories that flow through Sergei's mind.

Analyze: Why might these memories be important? How might they affect what Sergei will do next?

N NOTICE & NOTE
TOUGH QUESTIONS

When you notice a character asking a question that reveals an internal struggle, you've found a **Tough Questions** signpost.

Notice & Note: In paragraph 39, mark an example of a tough question.

Infer: What does this question make you wonder about Sergei and his three wishes?



ESSENTIAL QUESTION:
What differences can't be bridged?

Review your notes and add your thoughts to your Response Log.

- 30 “I can restore him,” says the goldfish. “I can bring him back to life.”
- 31 “No one’s asking,” Sergei says.
- 32 “I can bring him back to the moment before,” the goldfish says. “To before he knocks on your door. I can put him back to right there. I can do it. All you need to do is ask.”
- 33 “To wish my wish,” Sergei says. “My last.”
- 34 The fish swishes his fish tail back and forth in the water, the way he does, Sergei knows, when he’s truly excited. The goldfish can already taste freedom. Sergei can see it on him.
- 35 After the last wish, Sergei won’t have a choice. He’ll have to let the goldfish go. His magic goldfish. His friend.
- 36 “Fixable,” Sergei says. “I’ll just mop up the blood. A good sponge and it’ll be like it never was.”
- 37 That tail just goes back and forth, the fish’s head steady.
- 38 Sergei takes a deep breath. He steps out into the middle of the kitchen, out into the puddle. “When I’m fishing, while it’s dark and the world’s asleep,” he says, half to himself and half to the fish, “I’ll tie the kid to a rock and dump him in the sea. Not a chance, not in a million years, will anyone ever find him.”
- 39 “You killed him, Sergei,” the goldfish says. “You murdered someone—but you’re not a murderer.” The goldfish stops swishing his tail. “If, on this, you won’t waste a wish, then tell me, Sergei, what is it good for?”
- 40 It was in Bethlehem, actually, that Yonatan found his Arab, a handsome man who used his first wish for peace. His name was Munir; he was fat with a big white mustache. Superphotogenic.⁷ It was moving, the way he said it. Perfect, the way in which Munir wished his wish. Yoni knew even as he was filming that this guy would be his promo for sure.
- 41 Either him or that Russian. The one with the faded tattoos that Yoni had met in Jaffa. The one that looked straight into the camera and said, if he ever found a talking goldfish he wouldn’t ask of it a single thing. He’d just stick it on a shelf in a big glass jar and talk to him all day, it didn’t matter about what. Maybe sports, maybe politics, whatever a goldfish was interested in chatting about.
- 42 Anything, the Russian said, not to be alone.

⁷ **superphotogenic:** looking extremely good in photos or on film.

COLLABORATIVE DISCUSSION

Why does Sergei save his third wish for so long? Think about how his experiences and personality drive this delay. Share your ideas with a partner.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why does Yoni believe his documentary could be “a poignant piece of social commentary”?
 - (A) He could earn money by selling his film about people and their wishes.
 - (B) His film could reveal common problems among people of many cultures.
 - (C) He could try foods from Israel’s many cultures while making his film.
 - (D) His film could feature a goldfish that grants many people’s wishes.
2. This question has two parts. First, answer **Part A**. Then, answer **Part B**.

Part A

What is Sergei’s motivation for not using his third wish?

- (A) to keep the fish as a companion
- (B) to protect himself from Yonatan
- (C) to ensure that people would leave him alone
- (D) to have the wish available in case of an emergency

Part B

Select **two** passages that support the answer to Part A.

- (A) “He says it easy like that, as if Sergei doesn’t know—as if either of them ever loses count.” (paragraph 25)
- (B) “. . . all kinds of thoughts about other things he could have done with that wish continued to gnaw at him. . . .” (paragraph 29)
- (C) “He’ll have to let the goldfish go. His magic goldfish. His friend.” (paragraph 35)
- (D) “‘I’ll tie the kid to a rock and dump him in the sea.’” (paragraph 38)
- (E) “Anything, the Russian said, not to be alone.” (paragraph 42)



Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

- 1 **ANALYZE** Consider how Sergei reacts when Yoni comes to his door. Does his response seem reasonable? How does Sergei's cultural experience help explain his reaction?
- 2 **INFER** Consider the decisions Sergei must make with each of his wishes. He must weigh the possible consequences and try to choose the best outcome. Complete the decision trees below, and then answer this question: What has Sergei given up, and what does this tell you about what kind of person he is?

Wish #1		Wish #2		Wish #3	
What he chooses:	What he loses:	What he chooses:	What he loses:	What he chooses:	What he loses:



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

- 3 **INTERPRET** How does Yoni's motivation for speaking with Sergei compare with the goldfish's motivation? What theme is revealed by Sergei's interpretation of characters' words and actions?
- 4 **EVALUATE** The last section of the story is a flash forward. Readers must infer what happens in the time between Sergei's conversation with the fish and Yoni's final report on his video. Is this structure effective, or would it have been better to know the details about Sergei's decision? Explain.
- 5 **ANALYZE** In paragraphs 26–28, the goldfish poses a **Tough Question** to Sergei. Does Sergei's refusal to answer show that he doesn't *know* the answer or that he doesn't *want* to answer? Explain, using text evidence.
- 6 **PREDICT** Based on Sergei's background and character, what do you predict his life will be like after the end of the story?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Connect to Experience

↳ Media Montage

One theme of this story is the way our backgrounds and experiences drive our choices. In a small group, share a bit of your cultural background that is important to you. Work together to create a poster or digital montage that represents each group member's culture and wishes. Each group member should contribute two images with captions, one symbolizing the aspect of your culture that you shared, and the other what you would ask of the magic goldfish in the story.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

discriminate

diverse

inhibit

intervene

rational

Research

↳ Compare Archetypes

A talking animal that gives advice is an **archetype** of folk tales—that is, a type of character that appears in many different stories and generally serves the same function.

- Research and read an adaptation or retelling of a folk tale that includes an archetypal character.
- Then, write a short essay or deliver a short speech comparing the archetypal character in your chosen folk tale with an archetypal character from “What, of This Goldfish, Would You Wish?” What characteristics of the two are similar and different? What role does each serve in the plot?



Reader's Choice

For a story that features an archetype, read “The Wife’s Story” in your eBook.

Writing

↳ Write a Fable

Write a fable to teach a lesson about life.

- Begin with details that introduce the character(s) and establish the conflict. Include dialogue and details that make the tale colorful and entertaining.
- Then, describe events that build the conflict toward a turning point. That buildup may mean that the same basic sequence of events plays out a second time. The repetition builds tension.
- Use precise words and phrases and sensory language to convey a vivid picture of the characters, setting, and events in the fable.
- Resolve the conflict and draw your fable to a logical conclusion through a **moral**, or lesson, that follows logically from the events of the fable.

Expand Your Vocabulary

PRACTICE AND APPLY

Answer the questions to show your understanding of the vocabulary words.

poignant

wizened

beleaguered

fluent

1. You have just read a **poignant** blog post. Will you still be thinking about it tomorrow, or will you forget it immediately? Explain.
2. The flowers you received last week appear **wizened**. What will you do with them? Why?
3. Maria feels **beleaguered** on the first day of school. Does her facial expression make her appear confident or overwhelmed? Why?
4. Doug is **fluent** in French. Does he need to pack a French dictionary when he travels to France? Explain.

Vocabulary Strategy

↳ Context Clues

If you come across an unfamiliar word while reading, you can use **context clues**, or words in the surrounding text, to figure out the word's meaning. For example, the word *fluent* appears in the context of a conversation about Sergei's poor understanding of the Hebrew language. The goldfish says, "Mine's supergreat. . . I'm fluent in everything." The contrast between Sergei's poor Hebrew and the fish's fluent Hebrew helps you guess that *fluent* means "able to express oneself clearly and easily."



Interactive Vocabulary
Lesson: Using Context
Clues

PRACTICE AND APPLY

Find the following words in the story: *testament* (paragraph 2), *foreseeable* (paragraph 5), *accountable* (paragraph 5), *promo* (paragraph 40). Working with a partner, complete the chart, using context clues to determine each word's meaning as it is used in the story.

Word	Part of Speech	Context Clues	My Definition
testament			
foreseeable			
accountable			
promo			

Watch Your Language!

Tone

An author might use word choice and sentence structure to express a particular **tone**, or attitude, toward characters and events. The tone may also reflect a character's personality. Etgar Keret uses techniques such as slang and incomplete sentences to create an informal tone in this passage:

Yonatan had a brilliant idea for a documentary. He'd knock on doors. Just him. No camera crew, no nonsense. Just Yonatan, on his own, a small camera in hand, asking, "If you found a talking goldfish that granted you three wishes, what would you wish for?"

The author could have used more formal language, such as this:

Yonatan had a brilliantly simple idea for a documentary. He would do all the filming himself, without a camera crew. Knocking on people's doors with a small hand-held camera, he would inquire of each person, "If you found a talking goldfish that granted you three wishes, what would you wish for?"

The informal language that Keret chose sets a tone that is better suited to Yoni's youthful enthusiasm and his spirit of adventure.

Here are some other examples from the story that develop an informal tone.

Example from Text	How It Affects Tone
three killer wishes	<i>Killer</i> is slang for "excellent." Slang is the language of casual, everyday speech.
When Sergei got to Israel and then moved to Jaffa, his family couldn't wrap their heads around it.	The expression <i>wrap their heads around</i> (meaning "understand") is an idiom that people use in conversation but not in formal writing or speech.
But the earring boy is stubborn.	Calling Yoni "the earring boy" reflects Sergei's private thoughts. The humor in this mild insult fits the informal tone of the story.

PRACTICE AND APPLY

Write two versions of a paragraph describing an experience you have had. Choose words, phrases, and sentence structures that create a formal tone in the first version and an informal tone in the second. Identify which version best fits the event your writing describes.

Collaborate & Compare

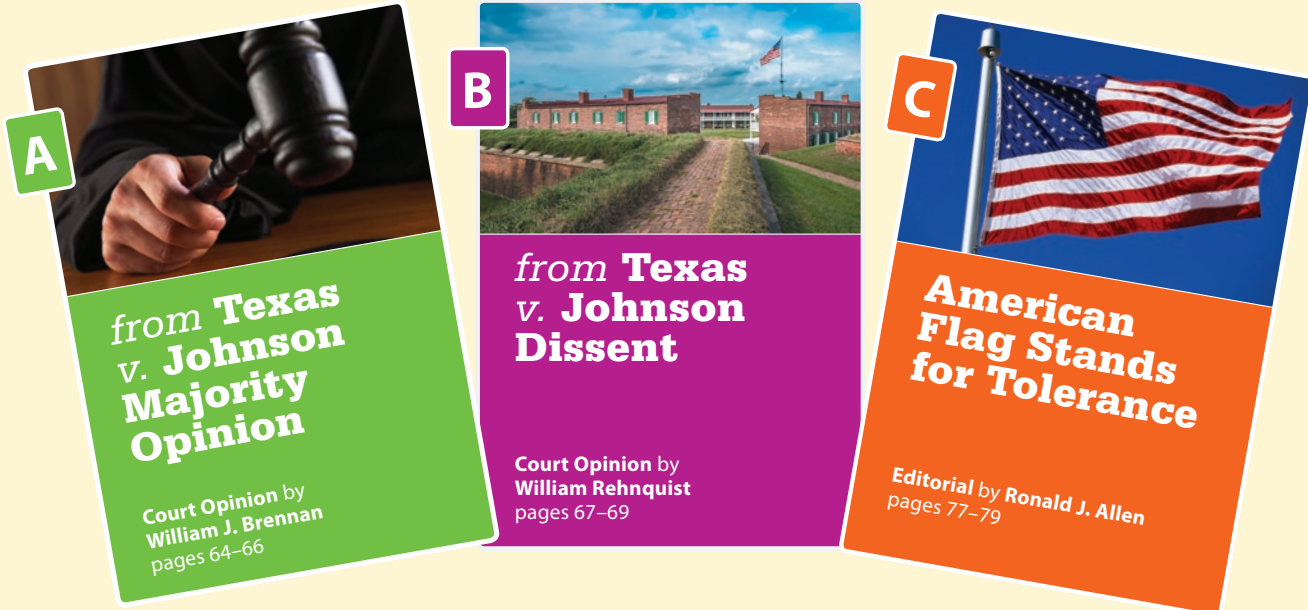


ESSENTIAL QUESTION:
What differences can't be bridged?

Compare Arguments

As you read these three arguments on the issue of flag burning, pay attention to the reasons and evidence each author provides. Think about each author's purpose and intended audience and what effect each author's reasoning might have on that audience.

MENTOR TEXT



After you have read all three selections, you will collaborate with a small group to research approaches to de-escalating conflicts, following these steps:

- Research effective techniques
- Create a step-by-step procedure
- Give clear instructions

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from **Texas v. Johnson Majority Opinion**

Court Opinion by **William J. Brennan**

from **Texas v. Johnson Dissent**

Court Opinion by **William Rehnquist**

Engage Your Brain

Choose one or both of these activities to start connecting with the court opinions you're about to read.

My Rights vs. Yours

You have rights that allow you to enjoy your life and to fulfill your potential. But at what point do your rights (or wants) interfere with someone else's? List two examples of times when your rights could clash with those of another person. Be ready to share one example with the class.



With All Due Respect . . .

An argument doesn't have to be rude. In fact, the most convincing arguments are usually well reasoned and respectful. With a partner, brainstorm some topics that reasonable people can disagree about. Choose one, and discuss respectful arguments on both sides of the issue.

Analyze Seminal Documents

Seminal means “creative, original, and having great influence on what follows.” A **seminal document**, then, is one that establishes or defines principles that shape the way others think or act. The *Texas v. Johnson* ruling is a seminal document. It sets forth a rational interpretation of the First Amendment and established law that includes protection of “symbolic speech,” such as flag burning. This decision influenced rulings in later cases, and it increased understanding of how First Amendment principles apply to contemporary situations.

As you read the excerpts from the opinions on both sides of the *Texas v. Johnson* case, mark ideas that relate to the long-ranging impact of the Court’s decision.

Evaluate Evidence

A well-written opinion makes a claim that is supported with relevant and sufficient evidence. The evidence helps readers to understand how the author came to his or her conclusions. Evidence includes data, anecdotes, and expert opinions. The authors of legal documents usually cite **precedents**, or past legal opinions, as evidence for their opinion. Use an organizer like this one to record the two Justices’ claims and to track the evidence they use to support them.

Focus on Genre

↳ Court Opinion

- is a legal document that informs future rulings or interpretations
- may express the court’s ruling in the form of a majority decision or a disagreement with that ruling in the form of a dissent
- summarizes the facts of the case and relevant precedents or case law

Claim	Evidence
“the flag’s special role is not in danger”	If the flag’s status were at risk, nobody would be offended by the idea of flag burning.

Annotation in Action

Here are one reader's notes on the themes of this seminal document.
As you read, mark each author's key ideas and evidence for his views.

We decline, therefore, to create for the flag an exception to the joust of **principles protected by the First Amendment**.

. . . To say that the government has an interest in encouraging proper treatment of the flag, however, is not to say that it may criminally punish a person for burning a flag as a means of political protest.

Makes a connection to a founding document

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

compulsion

☐

implicit

☐

reaffirmation

☐

resilience

☐

sovereignty

☐

summarily

☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a blog or journal entry about what right is most important to you, using as many of the vocabulary words as you can. As you read the two opinions from the *Texas v. Johnson* Supreme Court case, use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background



At the 1984 Republican National Convention, people protested the policies of then-President Ronald Reagan. One of the protesters, Gregory Lee Johnson, set an American flag on fire. He was punished with a fine and a jail term for breaking a state law banning flag desecration. He appealed, and the case was sent to the Supreme Court to decide whether flag burning is a form of expression protected by the Constitution. The Court delivered its ruling in 1989.

William J. Brennan (1906–1997), who served on the Supreme Court from 1956 to 1990, wrote the majority opinion in the case. His staunch defense of First Amendment rights influenced many significant Court decisions.

William Rehnquist (1924–2005) served on the Court from 1972 until his death and was Chief Justice when the *Texas v. Johnson* case was heard.





NOTICE & NOTE

As you read, use the side margins to make notes about the text.

ANALYZE SEMINAL DOCUMENTS

Annotate: In paragraph 2, mark Brennan's opinion about the government's role in the treatment of the flag.

Analyze: What two important principles does Brennan try to balance in his decision?

compulsion

(kəm-pūl'shən) *n.* forced obligation.



Close Read Screencast

Listen to a modeled close read of this text.

from

Texas v. Johnson Majority Opinion

Court Opinion by William J. Brennan

Burning the American flag may be offensive, but should it be illegal?

- 1 **W**e decline, therefore, to create for the flag an exception to the joust¹ of principles protected by the First Amendment.²
- 2 . . . To say that the government has an interest in encouraging proper treatment of the flag, however, is not to say that it may criminally punish a person for burning a flag as a means of political protest.

National unity as an end which officials may foster by persuasion and example is not in question. The problem is whether, under our Constitution, **compulsion** as here employed is a permissible means for its achievement.

[Barnette, 319 U.S. at 640.]

¹ **joust:** competition.

² **First Amendment:** the part of the Bill of Rights added to the U.S. Constitution that deals with freedom of speech, among other freedoms.

- 3 We are fortified in today's conclusion by our conviction that forbidding criminal punishment for conduct such as Johnson's will not endanger the special role played by our flag or the feelings it inspires. To paraphrase Justice Holmes, we submit that nobody can suppose that this one gesture of an unknown man will change our Nation's attitude towards its flag [*Abrams v. United States*]. Indeed, Texas' argument that the burning of an American flag "is an act having a high likelihood to cause a breach of the peace," and its statute's **implicit** assumption that physical mistreatment of the flag will lead to "serious offense," tend to confirm that the flag's special role is not in danger; if it were, no one would riot or take offense because a flag had been burned.
- 4 We are tempted to say, in fact, that the flag's deservedly cherished place in our community will be strengthened, not weakened, by our holding today. Our decision is a **reaffirmation** of the principles of freedom and inclusiveness that the flag best reflects, and of the conviction that our toleration of criticism such as Johnson's is a sign and source of our strength. Indeed, one of the proudest images of our flag, the one immortalized in our own national anthem, is of the bombardment it survived at Fort McHenry.³ It is the Nation's **resilience**, not its rigidity, that Texas sees reflected in the flag—and it is that resilience that we reassert today.
- 5 The way to preserve the flag's special role is not to punish those who feel differently about these matters. It is to persuade them that they are wrong.

³ **Fort McHenry:** War of 1812 battle site in Baltimore. In 1814, poet Francis Scott Key, being held prisoner on a ship nearby, was elated to see the American flag flying there and wrote the poem that became "The Star-Spangled Banner" to celebrate this American victory over the British.



Justice William J. Brennan

EVALUATE EVIDENCE

Annotate: Mark the claim in paragraph 3 about the consequences of the decision.

Respond: How does Brennan use a court case from the past (*Abrams*) to support this claim?

implicit

(ĭm-plĭs'ĭt) *adj.* understood, but not expressed.

reaffirmation

(rē'ăf-ər-mă'shən) *n.* the act of verifying or endorsing again.

resilience

(rĭ-zĭl'yəns) *n.* ability to return to a normal state after a change or an injury.



ESSENTIAL QUESTION:
**What differences can't
be bridged?**

Review your notes and
add your thoughts to your
Response Log.

COLLABORATIVE DISCUSSION

Discuss with a partner what the Court decided and why.
Use evidence from the majority opinion to clarify any
misunderstandings. Do you agree with the ruling?

Assessment Practice

Answer these questions about *Texas v. Johnson Majority Opinion*
before moving on to the next selection.

1. What does this ruling say should happen to people who burn the flag?

- ☐ A They should be punished for violating the First Amendment.
- ☐ B Penalties should be determined by individual states' laws.
- ☐ C Punishment depends on which constitutional right matters most.
- ☐ D Nothing; their actions are protected by the First Amendment.

2. This question has two parts. First, answer **Part A**. Then, answer **Part B**.

Part A

Which statement describes Brennan's opinion of the flag?

- ☐ A It plays a special role in American society.
- ☐ B Strong laws should protect it from disrespect.
- ☐ C The government has little reason to protect it.
- ☐ D It is symbolic only and has little real worth.

Part B

Which excerpt from the opinion supports the answer to Part A?

- ☐ A "To say that the government has an interest in encouraging proper treatment of the flag, however, is not to say that it may criminally punish a person for burning a flag as a means of political protest." (paragraph 2)
- ☐ B "National unity as an end which officials may foster by persuasion and example is not in question." (paragraph 2)
- ☐ C "We are tempted to say, in fact, that the flag's deservedly cherished place in our community will be strengthened, not weakened, by our holding today." (paragraph 4)
- ☐ D "It is to persuade them that they are wrong." (paragraph 5)



Test-Taking Strategies

**B**

Fort McHenry, near Baltimore, Maryland, site of the battle during the War of 1812 that inspired “The Star-Spangled Banner.”

from

Texas v. Johnson

Dissent

Court Opinion by William Rehnquist

NOTICE & NOTE



As you read, use the side margins to make notes about the text.

- 1 . . . For more than 200 years, the American flag has occupied a unique position as the symbol of our Nation, a uniqueness that justifies a governmental prohibition against flag burning in the way respondent Johnson did here.
- 2 At the time of the American Revolution, the flag served to unify the Thirteen Colonies at home while obtaining recognition of national **sovereignty** abroad. Ralph Waldo Emerson’s Concord Hymn describes the first skirmishes of the Revolutionary War in these lines:

By the rude bridge that arched the flood
Their flag to April’s breeze unfurled,
Here once the embattled farmers stood
And fired the shot heard round the world.
- 3 During that time, there were many colonial and regimental flags, adorned with such symbols as pine trees, beavers, anchors, and rattlesnakes, bearing slogans such as “Liberty or Death,” “Hope,” “An Appeal to Heaven,” and “Don’t Tread on Me.” The first distinctive flag of the Colonies was the “Grand Union Flag”—with 13 stripes and a British flag in the left corner—which was flown for the first time on January 2, 1776, by troops of the Continental Army around Boston. By June 14, 1777, after we declared our independence from England, the Continental Congress resolved:

sovereignty

(sŏv’ər-ĭn-tē) *n.* authority, power, or rule.

ANALYZE SEMINAL DOCUMENTS

Annotate: Mark the evidence the author provides from a seminal document in paragraph 3.

Analyze: How does quoting from this document add authority to this argument?

summarily

(sə-mĕr'ə-lē) *adv.* promptly; without a formal trial.

EVALUATE EVIDENCE

Annotate: Mark evidence that the author quotes in paragraph 5.

Evaluate: How effectively does this evidence support the author's position?

VOCABULARY

Words from Latin: Mark the prefix, root, and suffix of the word *invalidates* at the end of paragraph 7.

Interpret: What is the author's opinion about the conflict between the First Amendment and other laws? How does understanding what each part of the word *invalidates* means help you understand his point?

That the flag of the thirteen United States be thirteen stripes, alternate red and white: that the union be thirteen stars, white in a blue field, representing a new constellation.

[8 *Journal of the Continental Congress 1774–1789*, p. 464 (W. Ford ed.1907).]

4 One immediate result of the flag's adoption was that American vessels harassing British shipping sailed under an authorized national flag. Without such a flag, the British could treat captured seamen as pirates and hang them **summarily**; with a national flag, such seamen were treated as prisoners of war.

5 During the War of 1812, British naval forces sailed up Chesapeake Bay and marched overland to sack and burn the city of Washington. They then sailed up the Patapsco River to invest the city of Baltimore, but to do so it was first necessary to reduce Fort McHenry in Baltimore Harbor. Francis Scott Key, a Washington lawyer, had been granted permission by the British to board one of their warships to negotiate the release of an American who had been taken prisoner. That night, waiting anxiously on the British ship, Key watched the British fleet firing on Fort McHenry. Finally, at daybreak, he saw the fort's American flag still flying; the British attack had failed. Intensely moved, he began to scribble on the back of an envelope the poem that became our national anthem:

O say can you see by the dawn's early light
What so proudly we hail'd at the twilight's last gleaming,
Whose broad stripes & bright stars through the perilous fight
O'er the ramparts we watch'd, were so gallantly streaming?
And the rocket's red glare, the bomb bursting in air,
Gave proof through the night that our flag was still there,
O say does that star-spangled banner yet wave
O'er the land of the free & the home of the brave?

6 The American flag played a central role in our Nation's most tragic conflict, when the North fought against the South. The lowering of the American flag at Fort Sumter was viewed as the start of the war. [*G. Preble, History of the Flag of the United States of America 453 (1880).*] The Southern States, to formalize their separation from the Union, adopted the "Stars and Bars" of the Confederacy. The Union troops marched to the sound of "Yes We'll Rally Round the Flag Boys, We'll Rally Once Again." President Abraham Lincoln refused proposals to remove from the American flag the stars representing the rebel States, because he considered the conflict not a war between two nations, but an attack by 11 States against the National Government. [*Id. at 411.*] By war's end, the American flag again flew over "an indestructible union, composed of indestructible states." [*Texas v. White, 7 Wall. 700, 725 (1869).*] . . .

7 The American flag, then, throughout more than 200 years of our history, has come to be the visible symbol embodying our Nation. It

does not represent the views of any particular political party, and it does not represent any particular political philosophy. The flag is not simply another “idea” or “point of view” competing for recognition in the marketplace of ideas. Millions and millions of Americans regard it with an almost mystical reverence, regardless of what sort of social, political, or philosophical beliefs they may have. I cannot agree that the First Amendment invalidates the Act of Congress, and the laws of 48 of the 50 States, which make criminal the public burning of the flag.



ESSENTIAL QUESTION:
What differences can't be bridged?

Review your notes and add your thoughts to your Response Log.

COLLABORATIVE DISCUSSION

How compelling do you find Rehnquist's argument? Of the two court opinions, which seems stronger? Discuss your ideas with a partner.

Assessment Practice

Answer these questions before moving on to the **Analyze the Texts** section on the following page.

1. What overall opinion does the author state in this text?
 - (A) that the conflicts between existing laws need to be resolved
 - (B) that it is wrong to burn the American flag as a form of protest
 - (C) that he generally agrees with the Supreme Court's majority opinion
 - (D) that each state should be free to make its own laws about the flag
2. What purpose do the lines of poetry and song lyrics serve in this argument?
 - (A) They keep the tone light and entertaining.
 - (B) They clearly state that it is wrong to burn the flag.
 - (C) They illustrate conflicting viewpoints on the issue.
 - (D) They reflect the flag's cultural and historical importance.
3. The author's evidence centers around —
 - (A) citing previous lower court rulings on the issue
 - (B) noting examples of the flag's importance throughout U.S. history
 - (C) quoting from laws that require the flag to be protected from harm
 - (D) explaining why the First Amendment does not apply to this case



Test-Taking Strategies

Analyze the Texts

Support your responses with evidence from the texts.

- 1 **CONNECT** What earlier points of law does Justice Brennan use to support the Supreme Court's opinion in this case? How does the information from previous cases support his claims?
- 2 **COMPARE** In its argument to make flag burning a criminal offense, what consequences did Texas predict might happen? How did the Supreme Court interpret the significance of these possible events?
- 3 **CITE EVIDENCE** How does Justice Brennan support the idea that "the flag's deservedly cherished place in our community will be strengthened, not weakened" by the ruling?
- 4 **INFER** Justice Brennan repeatedly uses the word *resilience* to refer to the United States. What does the repetition of this word suggest about his view of the Constitution?
- 5 **ANALYZE** How is the image of the flag flying over Fort McHenry related to the central idea of both court opinions?
- 6 **EVALUATE** What kinds of evidence does Justice Rehnquist use to support his opinion? How effective do you find his evidence?
- 7 **COMPARE** Complete the T-chart to compare the arguments each Justice makes. Then, choose a side: Who made the most convincing case, and why?



NOTICE & NOTE

Review what you **noticed and noted** as you read the texts. Your annotations can help you answer these questions.

Flag burning should be . . .	
permitted (Brennan's argument)	prohibited (Rehnquist's argument)

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

First Amendment Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

discriminate

diverse

inhibit

intervene

rational

Writing

↳ Write a Comparison

The Supreme Court determines whether actions are constitutional. In *Texas v. Johnson*, the Court's ruling centered around the First Amendment. Compare ideas in the two court opinions and this amendment.

- Identify concepts that are discussed in both the Supreme Court's majority opinion and the First Amendment. How does each document address the concepts?
- In a paragraph, compare and contrast the two documents. Support your points with examples from both texts.

Speaking and Listening

↳ Discuss Rights

When people say they have the right to free speech, what does that mean? In other words, what rights does the First Amendment actually guarantee? With a partner, discuss your opinion about whether First Amendment rights have been violated in the following situations:

- A business refuses to allow posting of any political flyers.
- Someone has been arrested for criticizing a politician's decisions.
- A student has been disciplined for insulting another student.

Media

↳ Current Events

The American flag has been the focus of several recent news stories. Locate coverage of one current-events story concerning the American flag or national anthem. Share the story with classmates on a web page or in a short multimedia presentation. Be sure to:

- Summarize the issue and the opposing viewpoints on the issue.
- Discuss reasons people on opposing sides give for their viewpoints. Does the First Amendment apply to this situation?
- Note whether this particular issue has been resolved and how.

Expand Your Vocabulary

PRACTICE AND APPLY

Explain which vocabulary word best fits each situation to show your understanding of the vocabulary words.

compulsion

implicit

reaffirmation

resilience

sovereignty

summarily

1. Citizens of a town ravaged by hurricanes work together to rebuild each other's homes.
2. The queen knows her every request will be granted.
3. Leticia asks to borrow the car, but her father raises an eyebrow and looks at her pile of homework.
4. Our grandparents renewed their wedding vows on their anniversary.
5. Without a chance to explain, the students sharing notes were sent to lunch detention.
6. Thomas wants to see friends but has to watch his little brother instead.

Vocabulary Strategy

↳ Words from Latin

The vocabulary words *compulsion*, *reaffirmation*, and *resilience* have Latin roots. When you know the meaning of a root, you can determine the meanings of various words derived from it by examining their structures. This chart defines several Latin roots and shows English words that derive from them.



Vocabulary Practice:
Common Roots, Prefixes,
and Suffixes

Latin Root and Its Meaning	Related Words
<i>firmus</i> means "strong"	reaffirmation; firmament
<i>resilire</i> means "to leap back; to spring back"	resilience
<i>pulsus</i> means "to drive; to force"	compulsion; compel

PRACTICE AND APPLY

Use a separate page to explore these roots. For each row of the chart, identify one new word that belongs to the word family. (You may use a dictionary, if needed.) For each word you choose, follow these steps:

1. Write a definition that incorporates the meaning of the Latin root.
2. Identify the part of speech.
3. Use the word in a sentence that reflects its meaning.

Watch Your Language!

Noun Clauses

A **clause** is a group of words that contains a subject and a verb. A clause may be **independent**, meaning it can stand alone as a sentence, or **dependent**, meaning it cannot stand alone. Dependent clauses act as modifiers that add meaning to independent clauses and often begin with subordinating conjunctions such as *since*, *that*, *though*, *until*, *where*, *while*, *who*, and *why*.

A noun clause is a type of dependent clause that functions as a noun in a sentence. Noun clauses may be introduced by words such as *why*, *whoever*, *what*, and *how*. Note the way each noun clause functions in these examples:



Grammar Practice:
The Noun Clause

Uses of Noun Clauses	
Function	Example
Subject	Why he wakes so early in the morning is a mystery to his parents.
Indirect Object	I gave whoever asked first the prize.
Predicate Nominative	The fair is what we wait for all year .
Object of a Preposition	I wrote about how we conducted the experiment .

Be sure to separate independent clauses in a compound sentence with a comma and a coordinating conjunction, or use a semicolon if there is no conjunction.

Brennan respects the flag, but he defends Johnson's right to burn it.
Brennan respects the flag; he defends Johnson's right to burn it.

In general, if a clause appears at the beginning or in the middle of a sentence, it should be set off with commas. Clauses at the ends of sentences usually are not set off with commas. Look at the punctuation in these examples:

The judges ruled in favor of Johnson because of the First Amendment.
Because of the First Amendment, the judges ruled in favor of Johnson.
The judges, because of the First Amendment, ruled in favor of Johnson.

PRACTICE AND APPLY

Write a one-paragraph summary of the court case *Texas v. Johnson* and the Supreme Court's decision, using at least two noun clauses. Vary the placement of clauses within your sentences. Trade your summary with a partner, and check each other's use of commas.

MENTOR TEXT

American Flag Stands for Tolerance

Editorial by Ronald J. Allen

Engage Your Brain

Choose one or both of these activities to start connecting with the editorial you're about to read.

Agree to Disagree

What is the appropriate way to react if people express opinions that you find hateful or disrespectful? How can you respond in a way that keeps the disagreement from turning into a fight? Make a list of strategies in the space provided, and then rate how successful you predict each might be in a difficult situation.



Fact vs. Opinion

Journalists have an obligation to report the facts. But newspapers and journalism websites also save space for writers to express their opinions about those facts. With a partner, choose a recent local event and brainstorm two types of words or phrases about the event: objective “journalist words” that capture the basic details of the event, and emotional “editorial words” that capture a more personal response to the event.

Evaluate an Argument

Editorials present an author's **argument** about a contested issue.

A well-crafted argument contains these elements:

Element of Argument	Description
Claim	An author's overall opinion
Reasons and Evidence	Data, anecdotes, facts, and other examples that support the claim
Opposing Claims	Reasons an opponent might disagree and arguments against those reasons
Concessions and Rebuttals	Agreement with a likely opposing reason and discussion of why that point isn't enough to justify the opposing view
Conclusion	Usually a call to action for the reader

Focus on Genre

↳ Argument

- states the author's stance on an issue
- supports the opinion with relevant evidence
- addresses potential opposing views
- may end with a call to action

As you read "American Flag Stands for Tolerance," evaluate how Allen uses these elements of an argument.

Analyze Rhetoric

Persuasive authors often use **rhetoric**, or words and language structures that help express a particular point of view or achieve a specific purpose. They also use **appeals** to a reader's emotions, sense of logic, and sense of justice (sometimes called *pathos*, *logos*, and *ethos*). Common rhetorical devices include:

- **Parallelism:** the repetition of a grammatical pattern to create rhythm, link ideas, or evoke emotions
- **Antithesis:** the placement of two opposing ideas side-by-side to show contrast between them
- **Shifts:** changes in mood, attitude, or point, often signaled by words such as *but*, *however*, and *although*
- **Logical Fallacy:** an error in reasoning that undermines an argument or renders it invalid

As you read, identify how Allen uses rhetoric to make his points memorable.

Annotation in Action

Here are one reader's comments analyzing the author's use of rhetoric. As you read, mark elements of the author's argument.

The American flag is a cherished symbol of our national aspirations. It is the closest object to a national icon, rivaled only by the Constitution and the Declaration of Independence. Given the widespread and deeply felt reverence for this symbol of what we perceive to be the best of our civilization, what is the harm in insisting upon a modicum of respect for it?

Loaded language draws on readers' patriotism

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

icon

☐

sanctity

☐

dogma

☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a letter to the editor about a controversial topic, using as many of the vocabulary words as you can. As you read "American Flag Stands for Tolerance," use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background



In the court case *Texas v. Johnson*, the Supreme Court decided, with a vote of 5 justices against 4, that burning the flag was an action protected by the First Amendment to the Constitution. The close vote among the judges reflected the divided opinion of people around the country. We can read newspaper reports, including editorials, from the time to understand the public sentiment. Law professor **Ronald J. Allen** published this editorial in the *Chicago Tribune* on June 30, 1989, in response to the *Texas v. Johnson* decision and the uproar that it caused.



American Flag Stands for Tolerance

Editorial by Ronald J. Allen

NOTICE & NOTE

As you read, use the side margins to make notes about the text.



Read one writer's view of a controversial Supreme Court ruling.

1 In a controversial decision, the Supreme Court, by the closest possible margin of a 5-to-4 vote, held that a person has a right to express disagreement with governmental policies by burning the American flag. In a decision at least as controversial, the leadership of the People's Republic of China decided that citizens who peacefully express disagreement with government policies may be slaughtered.¹ On the surface, these two events may seem to bear little relationship to one another, but deep and fundamental lessons can be drawn from their comparison.

2 The American flag is a cherished symbol of our national aspirations. It is the closest object to a national **icon**, rivaled only by the Constitution and the Declaration of Independence. Given the widespread and deeply felt reverence for this symbol of what we perceive to be the best of our civilization, what is the harm in insisting upon a modicum² of respect for it? After all, no one can seriously equate a prohibition on flag burning with the imposition of governmental orthodoxy³ in political speech. Any messages that burning the flag might convey easily can be communicated in other ways. Those are powerful points, deserving the greatest respect. If not rebutted, they compel the conclusion that the Supreme Court was wrong in its decision.

ANALYZE RHETORIC

Annotate: Mark two ideas in paragraph 1 that the author places together in order to contrast them.

Analyze: What is the effect of the author's use of antithesis here?

icon

(ī'kŏn) *n.* symbol of deeply held values.

¹ **People's Republic of China . . . slaughtered:** In June 1989, government tanks fired on citizens who had gathered in Beijing's Tiananmen Square to demand democratic reforms. Hundreds were killed.

² **modicum:** small amount offered as a symbol or gesture.

³ **orthodoxy:** traditionally accepted codes and customs.

EVALUATE AN ARGUMENT

Annotate: Mark the claim Allen makes in paragraph 3.

Analyze: How does Allen support this claim?

sanctity

(sǎngk'ǐ-tē) *n.* sacredness or ultimate importance.



Close Read Screencast

Listen to a modeled close read of this text.

dogma

(dôg'mə) *n.* principles or beliefs that an authority insists are true.

NOTICE & NOTE WORD GAPS

When you notice vocabulary that is unfamiliar—for example, a word with multiple meanings or a rare, technical, or discipline-specific word—you've found a **Word Gaps** signpost.

Notice & Note: Mark a word in paragraphs 4–5 that might hinder your understanding.

Interpret: How can you decide what this word means?

- 3 The Supreme Court was not wrong. Indeed, a decision contrary to the one reached would have been a definitive step away from our national aspirations. A commitment to the intertwined freedoms of conscience and expression is at the core of those aspirations. What most distinguishes our civilization from both its predecessors and its contemporary competitors is a belief in the **sanctity** of the human conscience. Each individual is to have the freedom to develop by his or her own lights, and not by the command of officialdom. That requires not just the right to be let alone, but also the right to communicate with, to learn from and test views in conversations.
- 4 It is, thus, no surprise that the First Amendment is where it is in the Bill of Rights, for it is first in importance. A concomitant⁴ of the commitment to freedom of conscience, in a sense its mirror image, is that no one has better access to truth than anyone else. Official **dogma** is not better (perhaps no worse) than the beliefs of private citizens.
- 5 The dissenters⁵ in the flag-burning case and their supporters might at this juncture note an irony in my argument. My point is that freedom of conscience and expression is at the core of our self-conception and that commitment to it requires the rejection of official dogma. But how is that admittedly dogmatic belief different from any other dogma, such as the one inferring that freedom of expression stops at the border of the flag?
- 6 The crucial distinction is that the commitment to freedom of conscience and expression states the simplest and least self-contradictory principle that seems to capture our aspirations. Any other principle is hopelessly at odds with our commitment to freedom of conscience. The controversy surrounding the flag-burning case makes the case well.
- 7 The controversy will rage precisely because burning the flag is such a powerful form of communication. Were it not, who would care? Thus were we to embrace a prohibition on such communication, we would be saying that the First Amendment protects expression only when no one is offended. That would mean that this aspect of the First Amendment would be of virtually no consequence. It would protect a person only when no protection was needed. Thus, we do have one official dogma—each American may think and express anything he wants. The exception is expression that involves the risk of injury to others and the destruction of someone else's property. Neither was present in this case.
- 8 At the core of what the flag symbolizes, then, is tolerance. More than anything else, the flag stands for free expression of ideas, no matter how distasteful. The ultimate irony would have been to punish views expressed by burning the flag that stands for the right to those expressions.

⁴ **concomitant:** one that occurs or exists concurrently with another.

⁵ **dissenters:** those who disagree or refuse to accept.

- 9 . . . Perhaps, though, there is another way to look at it—to acknowledge that not even such a fundamental value as the commitment to freedom of conscience should be free from controversy. With controversy comes debate, enlightenment and renewed commitment. Perhaps, then, we are in the court’s debt for not treating the flag-burning case like the simple case it is. Let the controversy rage. After all, it is in robust debate that we are most true to ourselves.



ESSENTIAL QUESTION:
What differences can’t be bridged?

Review your notes and add your thoughts to your Response Log.

COLLABORATIVE DISCUSSION

Does the author agree or disagree with the Court’s ruling? With a partner, discuss the author’s attitude toward the decision.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the next page.

1. This question has two parts. First, answer **Part A**. Then, answer **Part B**.

Part A What claim does Allen make in the editorial?

- ☐ A The Supreme Court’s decision rightfully protects freedom of speech.
- ☐ B The freedom of speech is the most significant right and responsibility.
- ☐ C First Amendment protections are not supported by the decision.
- ☐ D The Supreme Court’s ruling is similar to a decision made in China.

Part B Which sentence supports the answer to Part A?

- ☐ A “Any messages that burning the flag might convey easily can be communicated in other ways.” (paragraph 2)
- ☐ B “Indeed, a decision contrary to the one reached would have been a definitive step away from our national aspirations.” (paragraph 3)
- ☐ C “It is, thus, no surprise that the First Amendment is where it is in the Bill of Rights, for it is first in importance.” (paragraph 4)
- ☐ D “The exception is expression that involves the risk of injury to others and the destruction of someone else’s property.” (paragraph 7)

2. What benefit does Allen find in the controversy about flag burning?

- ☐ A The debate it inspires.
- ☐ B The attention it gives the flag.
- ☐ C The growing tide of people willing to protest.
- ☐ D The increasing support for the First Amendment.



Test-Taking Strategies

Analyze the Text

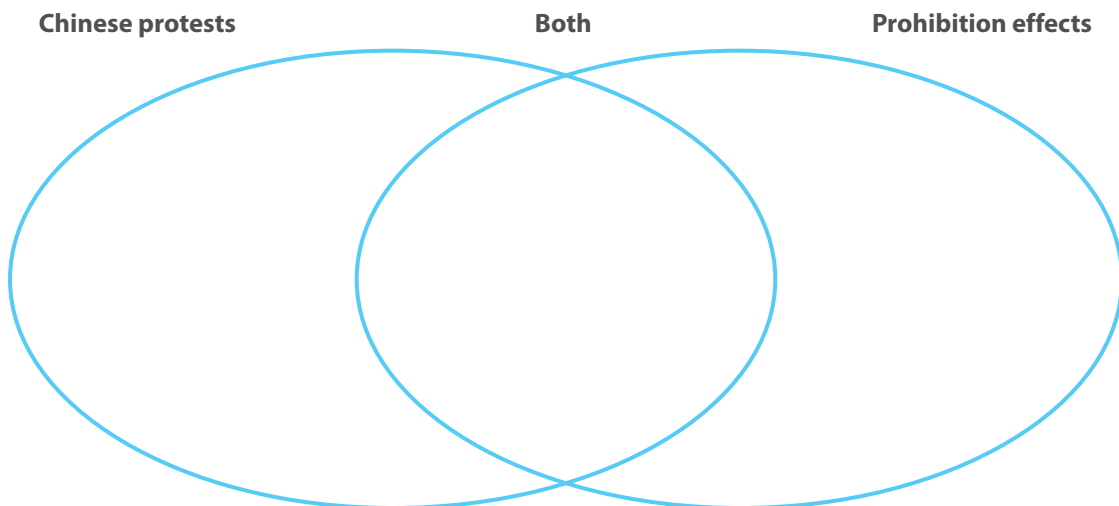
Support your responses with evidence from the text.

- 1 **INFER** What words or phrases in paragraph 2 convey Allen's feelings about the flag? Does understanding his attitude make you feel that his argument is stronger or weaker? Why?
- 2 **ANALYZE** In his editorial, Allen talks about the "sanctity of the human conscience" and the "enlightenment" that comes from debate. Explain how the connotations of these words convey his tone.
- 3 **ANALYZE** Allen presents an opposing view involving respect for the flag at the beginning of the editorial. How does this contribute to the structure of his argument? How does he address this opposing view?
- 4 **EVALUATE** A **logical fallacy** is an error in reasoning. Suppose Allen had included this sentence in his editorial: *Anyone who wants to throw flag burners in jail does not support the Constitution*. Why is this statement a fallacy? How would this sentence have affected Allen's argument?
- 5 **COMPARE** A key point Allen makes involves a comparison with the treatment of Chinese protesters by their government. What are the differences in the two situations, and where would they overlap if the Supreme Court had ruled that flag burning *could* be prohibited? What is the effect of this comparison on Allen's argument?



NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.



- 6 **INTERPRET** Allen distinguishes between what people *should* do and what they *should be allowed* to do. How does he reconcile this apparent contradiction in his argument?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Write a Letter to the Editor

Editors of newspapers and magazines receive letters from the public expressing their reactions to the content of the publications. Some of these letters to the editor are published in future issues. Write a letter to a newspaper editor. In your letter, respond to “American Flag Stands for Tolerance.”

- Use a business letter format and formal language. Following these norms and conventions of letters to the editor will help you communicate your message more effectively.
- At the beginning of your letter, state your opinion clearly.
- Cite evidence from the editorial to support your opinion.
- Close with a brief conclusion that follows logically from the argument you have made.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

discriminate

diverse

inhibit

intervene

rational

Speaking and Listening

↳ Debate the Issue

People are divided on whether burning the flag should be protected as a form of free speech. Use what you have read to debate the issue.

- Write your opinion as a statement supported with evidence from the sources you have read. List your pieces of evidence as bullet points for quick reference.
- Form debate teams. One side should argue “Burning the flag should be protected as free speech under the First Amendment.” The other side should oppose this argument.
- Establish the rules of debate, including the order in which people will speak. Assign roles, such as a moderator and panel members. Use a respectful tone, even when disagreeing with others. After the debate, reevaluate your opinion.

Connect to Experience

↳ Negotiate Conflict

Allen expresses his opinion in a way that acknowledges the views of others. Choose a conflict with low stakes, like differing music or food preferences, and find a classmate whose opinion on the issue is the opposite of yours. Follow these steps, and then share what you discuss in a poster or short class talk.

- First, communicate reasons and evidence for your opinion, and take notes on the reasons and evidence your partner provides.
- Next, use your notes to identify the values underlying the opinions, and discuss those values without judgment.
- Finally, discuss similarities and differences between the values you identified. How can you resolve the conflict in a way that respects what is important to each other?

Expand Your Vocabulary

PRACTICE AND APPLY

Answer the questions to show your understanding of the vocabulary words.

icon

sanctity

dogma

1. Which is more of an **icon**, a statue of a historic leader or a very popular musician?
2. Which better exemplifies **sanctity**, a mayor being sworn into office or a religious service?
3. Who is more attached to **dogma**, a politician who votes against everything or a parent who refuses to change your curfew?

Vocabulary Strategy

↳ Connotations

A **connotation** is a feeling or value associated with a word. These associations are different from the word's dictionary definition. For example, *cheap* and *inexpensive* have the same meaning, but people tend to have a more negative view of something described as *cheap*. Writers often use connotations to persuade. **Loaded language** uses words with strong connotations to appeal to emotions and convince others to share an opinion. Here is an example:

The American flag is a cherished symbol of our national aspirations. (paragraph 2)

The neutral term *well-liked* has a meaning similar to that of *cherished*, but doesn't appeal as strongly to emotions. The positive connotation of the word *cherished* expresses how loved the American flag is.

PRACTICE AND APPLY

Find these words in the editorial: *reverence* (paragraph 2), *crucial* (paragraph 6), *rage* (paragraph 7). Working with a partner, discuss how the connotations of the words affect the author's meaning.

1. Look up each word and its synonyms.
2. Try using one of the synonyms in place of the word. How does it affect the meaning of the sentence?
3. Discuss and write down the purpose of the author's word choices. Base your answers on the words' connotations.



Vocabulary Practice:
Denotation and
Connotation

Diction and Tone

Compare the effect of diction in these examples from Brennan's court opinion and Allen's editorial.



Brennan	Allen
To say that the government has an interest in encouraging proper treatment of the flag, however, is not to say that it may criminally punish a person for burning a flag as a means of political protest.	The ultimate irony would have been to punish views expressed by burning the flag that stands for the right to those expressions.

When you compare the language these two authors use, consider the cumulative impact of their word choices. In this example, Brennan's precise word choices add up to a deliberate, formal, and analytical tone. In contrast, Allen's word choices are more evocative and persuasive. His tone is more that of a fiery speech than of the law of the land.

PRACTICE AND APPLY

Think about something you have control over—your backpack, your bedroom or sleeping area, your personal space. What’s one “ruling” you can make about this aspect of your life? Write two paragraphs about it:

- First, make the law that others should follow, using careful, formal diction such as that in the two Court opinions.
- Then, write a short editorial about why this law matters, using a more emotional tone such as Allen's.

Compare Arguments

While reading the editorial, you may have noted that Allen agrees with the Supreme Court's majority decision. In this way, the main opinions that are expressed in two of the texts overlap. Even the two authors who agree have different purposes for writing their texts, however, and they consider different audiences when putting together their thoughts.

In a small group, reread all three texts to identify clues that indicate who the intended audience is and why each author is writing. Keep track of these clues as shown in the chart. Use your completed chart to draft a statement about the purpose and audience your group identified for each text based on the clues.

	Text	Clues About Purpose	Clues About Audience
A	from <i>Texas v. Johnson</i> Majority Opinion	"We decline, therefore . . ."	"[Barnette, 319 U.S. at 640.]"
B	from <i>Texas v. Johnson</i> Dissent		
C	"American Flag Stands for Tolerance"		

Analyze the Texts

Discuss these questions in your group.

- 1 **COMPARE** What ideas are expressed in both the majority opinion and the editorial? Of the three texts, which argument do you find most convincing? Why?
- 2 **EVALUATE** Does one author seem more credible than the others? Why?
- 3 **CONNECT** Arguments about the First Amendment are ongoing. Name a recent event that caused a debate about people's rights. How do you think the authors of these texts would respond to the debate?
- 4 **ANALYZE** Compare the tone of the three texts. What makes a text seem more serious and thoughtful or more emotional?

Research and Discuss

Debates, such as those about flag burning, tend to involve heated emotions. People feel passionate about their opinions, and they can take dissenting opinions personally. **De-escalation** refers to strategies that prevent conflicts from getting out of control.

You may have de-escalated an argument between friends by talking to them calmly and pointing out that their positions are both legitimate. In debates about politics, de-escalation keeps everyone respectful and makes it possible to find solutions.

Research de-escalation techniques, and instruct others on what to do when they encounter an offensive opponent.

- 1 **RESEARCH EFFECTIVE TECHNIQUES** Research what experts do to de-escalate heated conflicts. Take notes on recommended strategies that you think might be effective.
- 2 **CREATE A STEP-BY-STEP PROCEDURE** Using your notes, write a detailed plan for what someone should do when encountering someone who is engaging in a legal, but offensive, activity or expression.
- 3 **GIVE CLEAR INSTRUCTIONS** Role-play a scenario in which you step in to help two people who are involved in a tense, rapidly escalating situation. Give them instructions on how to shift to a calm and respectful conversation. Then, trade roles and follow instructions given by another student. Finally, reflect on your role and the process you used.

Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading on the unit topic. Read the titles and descriptions shown. Then mark the texts that interest you.



ESSENTIAL QUESTION:
What differences can't be bridged?

Short Reads

Available on



These texts are available in your eBook. Choose one or more to read and rate. Then defend your rating to the class.

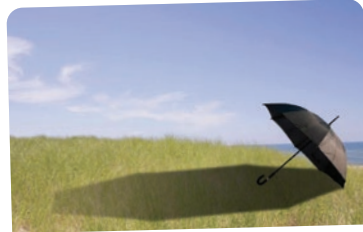


from *The Pleasure of Reading*

Memoir by Kamila Shamsie

A writer from Pakistan reflects on how books helped her feel connected to the world when she was growing up.

Rate It



Magic Island

Poem by Cathy Song

This poem explores how recent immigrants embrace a new culture without forgetting their past.

Rate It



The Wife's Story

Short Story by Ursula K. Le Guin

Is the narrator's husband, who has begun acting strangely, really still one of the group?

Rate It



The Lottery

Short Story by Shirley Jackson

To be part of a community, we often embrace cultural traditions. This classic story explores whether such traditions should be re-examined.

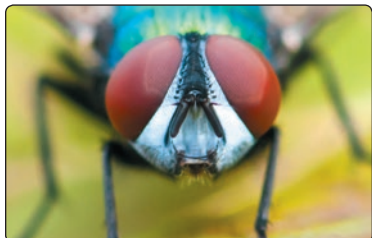
Rate It



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Long Reads

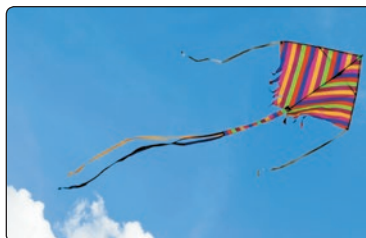
Here are three recommended books that connect to this unit's topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?



Lord of the Flies

Novel by William Golding

A group of boys becomes stranded on an island. At first, they celebrate their freedom, but when they attempt to create their own society, things begin to unravel.



The Kite Runner

Novel by Khaled Hosseini

Amir betrays his childhood best friend and flees his home country. Can he live with what he's witnessed and what he's lost?



The Poet X

Novel in Verse by Elizabeth Acevedo

Xiomara Batista lets her fists and fierceness do most of the talking in her Harlem neighborhood, but pours poetry into the pages of her leather notebook.

Extension

↳ Connect & Create

SORRY, I CAN EXPLAIN In the text you chose, what is an important conflict between characters or people? Is it ever resolved? Write an apology letter from one character or person to another, sharing your understanding of the conflict and the reasons for any actions that caused or inflamed the conflict. Conclude with an attempt at making a connection between the two sides that helps resolve the conflict.

A STUDY IN CONTRASTS Select two major characters or people from the text you chose to read. What separates them? What do they have in common? Create a poster-size, illustrated Venn diagram that compares and contrasts the two people, and include a caption for each illustration. Use the ideas in your Venn diagram to consider the Essential Question: *What differences can't be bridged?* Answer this question in a sentence or two for your two chosen characters or people.



NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.



Notice & Note Writing Frames

Write an Argument

Writing Prompt

Using ideas, information, and examples from multiple texts in this unit, write an argumentative essay for your school newspaper. Your essay should state a difference between people that can cause conflict but that can also be bridged. In your essay, explore two possible ways to bridge the conflict, and then advocate for the solution you think is best.

Manage your time carefully so that you can

- review the texts in the unit;
- plan your essay;
- draft your essay; and
- revise and edit your essay.

Be sure to

- clearly state a claim;
- address alternate or opposing claims;
- provide text evidence from multiple credible sources; and
- avoid relying too much on one source.

Review the

Mentor Text

For an example of a well-written problem-solution argument you can use as a mentor text and as a source for your essay, review

- **“American Flag Stands for Tolerance”** (pages 77–79)

Make sure to carefully review your notes and annotations about this text. Think about the techniques the author used to make his arguments convincing.

Consider Your Sources

Review the list of texts in the unit and choose at least three that you may want to use for support for your argument.

As you review potential sources, consult the notes you made on your **Response Log** and make additional notes about any ideas that might be useful as you write your argument. Include source titles and page numbers in your notes to help you provide accurate text evidence and citations when you include support from these texts.

UNIT 1 SOURCES

☐

The Book of the Dead

☐

By Any Other Name

☐

Without Title

☐

What, of This Goldfish, Would You Wish?

☐

from Texas v. Johnson Majority Opinion and Dissent

☐

American Flag Stands for Tolerance

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

1. Mark the sentence in the prompt that identifies the topic of your argument. Rephrase this sentence in your own words.
2. Next, look for words that indicate the audience and purpose of your essay, and write a sentence describing each. If the prompt gives only a general idea of the audience and purpose, decide how to make them more specific.

Find a Purpose

Two common purposes of an argument are

- to **convince** others to agree with your position
- to **motivate** others to take action

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your argument will be scored using a rubric. As you write, focus on the characteristics of a high-scoring argument as described in the chart. You will learn more about these characteristics as you work through the lesson.

Purpose, Focus, and Organization	Evidence and Elaboration	Conventions of Standard English
The response includes: • A strongly maintained claim • Effective responses to opposing claims • Use of transitions to connect ideas • Logical progression of ideas • Appropriate style and tone	The response includes: • Effective use of evidence and sources • Effective use of elaboration • Clear and effective expression of ideas • Appropriate vocabulary • Varied sentence structure	The response includes: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

1 PLAN YOUR ARGUMENT

Develop a Claim

In an argument, the **claim** is the writer's position on an issue. Use the chart to develop a claim by brainstorming a problem and two possible solutions.

Express Your Claim

- A **strong claim** will clearly express your position. Your claim should be focused and concise.

Source of conflict between people:	
Possible Solution 1:	Possible Solution 2:
Advantages:	Advantages:
Disadvantages:	Disadvantages:
Claim The problem of _____ can best be solved by _____. _____	

Identify Support

To build a strong argument, you must have solid support for your claim. **Support** consists of reasons and evidence.

- **Reasons** explain why you have taken your position on an issue.
- Each reason should be backed up by **evidence**, such as facts, statistics, examples, or expert opinions. Use the chart to outline your support.

Use Sources

Draw on the notes you took about the texts in this unit. Be sure to record the **source title, author, and page numbers** for any text evidence you might include in your argument.

Reason:	Evidence:	Source:
Reason:	Evidence:	Source:

Appeal to Your Audience

To make sure your reasons and evidence persuade your readers, first take time to understand who they are and what matters to them. Ideas that you find appealing may not persuade a government official, for example. Use the chart to help you choose the strongest support for your audience.



Help with Planning

Consult **Interactive Writing Lesson: Writing Arguments.**

My Specific Audience:

What This Audience Wants:

Organize Ideas

Organize your chosen material in a way that will help you draft a strong argument. A well-written argument demonstrates **coherence**, or a logical progression of ideas. Paragraph breaks and transitional words and phrases, such as *likewise*, *in contrast*, *consequently*, and *finally* help readers understand how your ideas are connected.

Create Structure

Try arranging reasons in **order of importance**. Here are two options:

- Begin with the most important reason and follow with the second most important reason, and so on.
- End with the most important reason and nest the least important reason in the middle.

INTRODUCTION	● Start your essay with one to three paragraphs that clearly introduce your claim and focus on a problem and the best solution. ● Find an interesting way to get the reader's attention, such as beginning with a question, quote, or unexpected detail.
BODY PARAGRAPHS	● Present reasons and evidence to support your claim, devoting at least one paragraph to each main idea. ● Include a paragraph in which you address an alternate or opposing claim. ● Use transitional words and phrases to link ideas.
CONCLUSION	● Restate your claim and its significance. ● Include a brief summary of your strongest evidence. ● Tie up loose ends or include an idea closely related to your claim that may give readers something new to think about.

2 DEVELOP A DRAFT

Now you will draft your essay. Examining how a professional writer makes an argument can help you use similar techniques in your writing.

Provide Support by Citing a Source

EXAMINE THE MENTOR TEXT

Notice how the author of **"American Flag Stands for Tolerance"** supports his argument and incorporates a reference to a source.



The author provides a **reason** why people need to respect the freedom of others to have their own views.

Each individual is to have the freedom to develop by his or her own lights, and not by the command of officialdom. That requires not just the right to be let alone, but also the right to communicate with, to learn from and test views in conversations.

It is, thus, no surprise that the First Amendment is where it is in the Bill of Rights, for it is first in importance. A concomitant of the commitment to freedom of conscience, in a sense its mirror image, is that no one has better access to truth than anyone else. Official dogma is not better (perhaps no worse) than the beliefs of private citizens.

The **source** supports the reason.

He **elaborates** on the source evidence to explain how it supports his reasoning.

APPLY TO YOUR DRAFT

Use the chart to practice citing a source in your draft. Then apply this technique to other sources in your argument.

1. Introduce a Reason

State one reason that supports your claim.

2. Provide Evidence and Cite the Source

Name the source that supports the reason. Include the title and the author's name.

3. Elaborate

Explain how your source and evidence support your reason.

Try These Suggestions

Use different phrases to refer to sources. Try these out:

- According to ...
- The author of [Title] asserts that ...
- The conclusion of the study proves that ...

Address an Opposing Claim

EXAMINE THE MENTOR TEXT

In “American Flag Stands for Tolerance,” the author counters an opposing claim, or a reason a reader might disagree with his position.



Drafting Online

Check your assignment list for a writing task from your teacher.

The author acknowledges a viewpoint that opposes his own position.

After all, no one can seriously equate a prohibition on flag burning with the imposition of governmental orthodoxy in political speech. Any messages that burning the flag might convey easily can be communicated in other ways. Those are powerful points, deserving the greatest respect. If not rebutted, they compel the conclusion that the Supreme Court was wrong in its decision.

The Supreme Court was not wrong. Indeed, a decision contrary to the one reached would have been a definitive step away from our national aspirations. A commitment to the intertwined freedoms of conscience and expression is at the core of those aspirations.

He responds to the opposing claim by contrasting prohibition of burning the flag with national aspirations to freedom of thought.

APPLY TO YOUR DRAFT

In your essay, you should counter or refute one or more opposing claims that readers are likely to raise. Include an explanation that tells why your position is more valid and refute each opposing claim with evidence. Use the chart to identify an opposing claim and develop a response.

Opponents may say . . .	However . . .

3 REVISE YOUR ARGUMENT

Even professional writers rework their ideas and language as they revise. No one gets it right the first time. Use the guide to help you revise your essay.

REVISION CHART		
Ask Yourself	Prove It	Revise It
Introduction Does the introduction contain a clear and reasonable claim?	Highlight the claim.	Add to your claim or revise your claim to clarify or strengthen your position.
Organization Are body paragraphs organized in a logical sequence? Do transitions connect major sections of the essay?	Number the paragraphs in order of importance. Mark transitions that connect ideas.	Rearrange paragraphs in order of importance. Add transitions to connect ideas.
Reasons and Evidence Do reasons support the claim? Is each reason supported with well-elaborated evidence from identified sources?	Mark each reason. Highlight the supporting evidence for each reason. Put a check mark (✓) next to references to your sources.	Add reasons, and/or include another specific fact, example, or comparison to further support each reason. Add references to sources.
Opposing Claim Is an opposing claim addressed?	Underline opposing claims. Highlight sentences that refute them.	Add opposing claims and persuasive responses to refute them.
Conclusion Does the conclusion follow logically and support the argument?	Highlight the parts of the conclusion that support your claim and reasons.	Add to or revise the conclusion to sum up your ideas or propose a logical next step.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure your introduction grabs the reader's attention.
- Check that your claim is clear and strong.
- Avoid the use of informal language.

Peer Review in Action

After revising your argument, you will exchange papers with a partner for a **peer review**. In this review, you will give suggestions to improve your partner's draft.

Read the introduction from a student's draft and examine the comments made by her peer reviewer.



Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

Draft

America, the Land of the Respectful Debate

By Sofia Diaz, Riverside High School

I believe that when people disagree with each other, they should be respectful. The Constitution guarantees free speech for all Americans. It is difficult to adhere to this idea in conversation with people who disagree, but this country was built on debate. The idea is to allow differences in conversation and respect those differences.

Avoid using "I" in a formal essay. Also, the opening could use a strong hook, such as a question or an interesting fact.

Try to state the problem and your solution clearly and specifically.

Now read the revised introduction. Notice how the writer has improved her draft by making revisions based on her peer reviewer's comments.

Revision

America, the Land of the Respectful Debate

By Sofia Diaz, Riverside High School

In June of 1989, citizens of China who demanded democratic reforms were killed by government tanks. In contrast, in the United States, the First Amendment of the Constitution guarantees citizens the right to express themselves freely. But how can people who have strong opinions that clash with those of others exercise that right without infringing on another person's right to their own opinion? And how can we debate controversial ideas and still respect each other if we disagree? If Americans continue to demand the right of free speech, they must agree to debate issues in such a way that they don't infringe upon each other's rights. Truly free speech requires mutual respect. People should remember, as they discuss controversial issues, that it is just as important to allow others to have a voice as it is to express their own views.

These complex and interesting questions make the introduction much stronger.

Excellent job making your claim clear.

APPLY TO YOUR DRAFT

During your peer review, share specific suggestions for how you could make your arguments more effective. Use your revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR ARGUMENT

Edit your final draft to check for proper use of standard English conventions and to correct any misspellings or grammatical errors.

Watch Your Language!

USE TRANSITIONAL WORDS AND PHRASES

Transitional words and phrases connect ideas and show how they are related. Skillful use of transitions creates coherence and strengthens the persuasiveness of an argument.

Read the following sentence from “American Flag Stands for Tolerance.”

It is, **thus**, no surprise that the First Amendment is where it is in the Bill of Rights, for it is first in importance.

The word *thus* signals that the author is restating the ideas he stated in his earlier paragraph; namely, that people have the right to test their views in conversations without governmental interference, and this right of free speech is justly listed first in the Bill of Rights.

APPLY TO YOUR DRAFT

Now apply what you’ve learned about transitions to your own work.

1. **Read your paper aloud** and underline transitions you’ve used.
2. **Add transitional words** that will help connect ideas.
3. **Exchange drafts** with a peer and review transitions in each other’s work.

Transitions

Here are some common transitional words and phrases:

Comparison/contrast: but, however, although, similarly, likewise

Elaboration: also, in addition, too, furthermore, indeed

Cause/effect: as a result, therefore, thus, so

5 PUBLISH YOUR ARGUMENT

Share It!

Finalize your argument for your writing portfolio. You may also use your argument as inspiration for other projects.

Ways to Share

- Write a **blog post** on a class or school website.
- Write an **editorial** for your local newspaper.
- Write a **letter** to your state senator or representative.

Reflect & Extend

Here are some other ways to show you understand the ideas in Unit 1.



Reflect on the Essential Question

What differences can't be bridged?

Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning.

- I've changed my mind because . . .
- I mostly feel the same because . . .
- I still have questions about . . .

Project-Based Learning

↳ Create a Vlog

You've read about conflicts that may be difficult or even impossible to bridge. Now, with a partner, create a vlog. You will explore a conflict in your community or school and interview people on opposing sides of the conflict to determine what, if anything, might connect everyone. Your vlog will share what you have learned about possible solutions.

Here are some questions to get you started.

- What is a **conflict** that affects our school or community?
- Who could we ask to provide **insight** into the conflict?
- What **common concerns** do we hear from interviewees?



Media Project

To find help with this task online, access **Create a Vlog**.

Writing

↳ Write a Short Story

Write a short story about a conflict between two characters who come from different backgrounds and hold different viewpoints. Use the chart to jot down ideas. Then, draft your story.

Ask Yourself	My Notes
Who are the characters in the story?	
What is the main conflict and how will it be resolved?	
What is the setting ?	